The Noisiest Magazine In The Stratosphere !★!@!%!$!★! @ {}

RAW

March 6 -19, 1991 NUMBER 66 £1.20

JON BON JOVI SAYS:
Turn me over and see how big I really am!

Is there life after Scarborough?

LITTLE ANGELS
Go back to their roots

PLUS

Guns n' Roses live
Motorhead video
Deep Purple
Judas Priest
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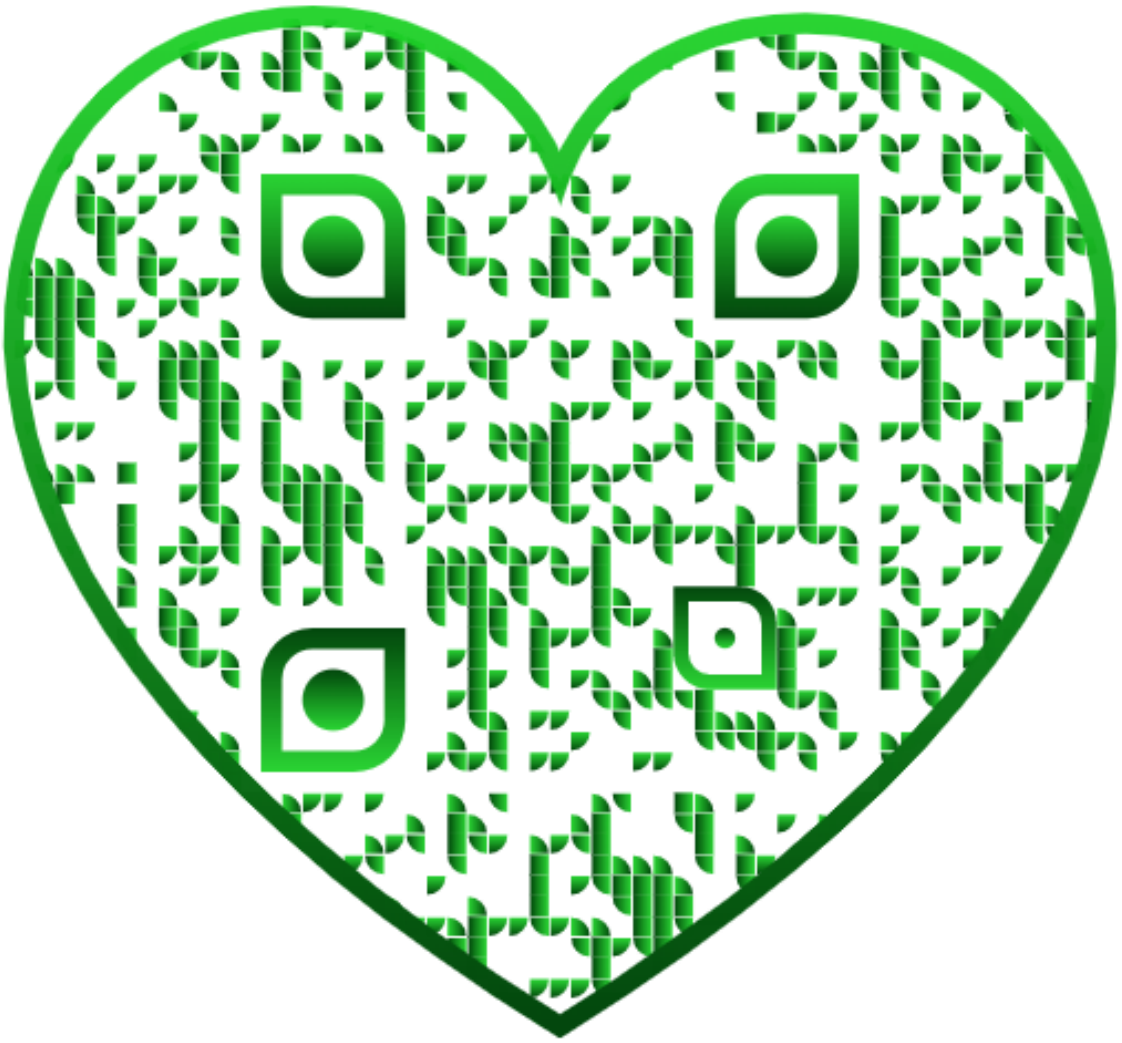
Live!

THE ALMIGHTY



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MARCH 6-19, 1991

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CONTENTS

Party till you puke!

What are these men doing?
Turn to page 8 to find out!

WIN! SKID ROW VIDEOS page 19
WIN! ANNIHILATOR TICKETS & BRITISH KNIGHTS GEAR & VIXEN PICTURE DISC WALL CLOCKS page 26

14 MOTORHEAD
Video-shooting action on the set of 'I'm So Bad (Baby I Don't Care)'

20 LITTLE ANGELS
A guided tour of Rock's forgotten town - Scarborough - Rock O' The North?

24 THE THROBS
Eating and history with New York's newest Rock Gods

28 FREE
You heard them on the Wrigleys chewing gum ad, you might have heard some of the legends, but what were this '70s band really like?

32 PSYCHO!
Cult horror novelist Shaun Hutson undergoes the Psycho-analysis and reveals his innermost fears

33 POSTERS!
Guns n' Roses live in Rio, Queensrÿche, White Lion and The Almighty live in action. All in spurious colour!

42 GUITAR HEROES
Magnum's Tony Clarkin and Jagged Edge's Myke Gray peruse the current glut of guitar-based instrumental albums and give their verdict

44 JUDAS PRIEST
"We want to get even heavier!" claims Priest vocaliser Rob Halford!

46 SINGLES
This fortnights's 45s dissected by The Godfathers and The Cycle Sluts From Hell

48 SEPULTURA
They're Brazilian. They've just finished their new album! And they're on the road in Florida!

58 DEEP PURPLE
New vocalist Joe Lynn Turner under the microscope

PLUS
HARD NEWS 4
RAW FLASHES 8
LETTERBOMB 10
PEN PALS 12
RAW TALENT 16
BLIND DRUNK 18
RAW POWER 41
LIVE 50
ALBUMS 63
VIDEO 66
CHARTS 68

IT'S GIRL TALK!

FIONA, long tipped by 'Mad' Malcolm Dome as the future Queen of Rock, will finally start work on her first album since signing for Geffen Records at the beginning of April. And it will see the diminutive vocalist debuting her new band, exclusively pictured on the right. They are (l-r): Bassist Laura McDonald, drummer Jimmy DeGrasso (ex-Y&T), Fiona herself and guitarist Dave Marshall.

At least some of the production will be handled by Marc Tanner (who worked with Nelson on their debut effort) and one or two cover tunes are being considered for inclusion. Watch out for a release date towards the end of the year, with a possible tour to follow.

HARD NEWS

EDITED BY MALCOLM DOME

SAVAGE OPERA

SAVATAGE, the Florida Power-Metal combo, are currently working on their latest studio album for the Atlantic label with producer Paul O'Neil at Record Plant Studios in New York. Set for release during June, this double LP set is, in fact, an as-yet untitled Rock Opera.

The band will follow up the release of the concept record with a world tour that will apparently include UK dates. Amd once again, Savatage have pared down to the four-piece of Jon Oliva (vocals), Cris Oliva (guitar), Steve 'Dr Killdrums' Wacholz (drums) and Johnny Middleton (bass). Rhythm guitarist Chris Caffrey has amicably left the band to put together his own group.

The Oliva brothers, Cris (left) and Jon: Next stop Covent Garden!

Armored Saint (left to right): Joey Vera, Jeff Duncan, Jon Bush, Gonzo and Phil Sandoval

★ FAITH NO MORE guita
Jim Martin will make his bi
screen debut in the movie B
Ted Go To Hell, the sequel to
cult hit Bill & Ted's Excellent
Adventure, due out later this
year. Martin plays 'The Greates
Guitar Player In The World'.

HALO, HALO

After a lengthy absence, Los Angles Metal act ARMORED SAINT are back. Vocalist JON BUSH canonises KIRK BLOWS in the ways of the Saint (and also tells him what they're doing)

ARMORED SAINT, the Los Angeles Power-Metal quintet, are set to emerge from a three-year period of uncertainty with their fourth studio album, set for release on Music For Nations in April.

The band have just completed a two-month stint at Eldorado Studios in LA with producer **Dave Jerden (Jane's Addiction)**, during which time they've cut 13 tracks for this as yet untitled LP.

This project marks the return of six-stringers **Phil Sandoval** and **Jeff Duncan**, who both at one time partnered found-member/guitarist **Dave Pritchard**, who died from leukemia last February.

"Things are gonna change musically without Dave," admits vocalist **Jon Bush**, "but these guys played with him and they know what he was about."

The tracks set for the album are: 'Dropping Like Flies', 'The Hanging Judge', 'Reign Of Fire', 'Another Day' (a ballad), 'A Symbol Of Salvation', 'War Zone', 'Spineless', 'Last Train Home', 'Tribal dance', 'Burning Question', 'Tainted Past' (featuring a Pritchard solo from the orginal demo), the Bluesy 'The Truth Always Hurts' and the instrumental 'Halfdawn Bridge'.

"The songs take on a new meaning, because they were all written in a period when we knew about Dave's illness," comments Bush; indeed Pritchard had a hand in eight of them. However there is a positivism born from tragedy, cementing a new spirit within Bush, Duncan, Sandoval, bassist **Joey Vera** and drummer **Gonzo**.

"This band goes back 18 years on a friendship level; that held us together at our weakest moment. We've all got total belief in what we're doing and I think we've made our best record yet," avers Bush.

Watch out, too, for a video history of Armored Saint on MFN.

★ KILLERS is the name of a new band formed by ex-Iron Maiden vocalist Paul Di'Anno, drummer Steve Hopgood (previously with Persian Risk/Passion) and guitarist Cliff Evans (formerly with Tank). The band have a live album titled 'South American Assault' (recorded in Brazil) released shortly in South America only. It sees the group (featuring guest appearances by Raven bassist John Gallagher and Drive, She Said guitarist Ray Ditonne) performing a selection of material, including classic Maiden songs such as 'Murders In the Rue Morgue', 'Phantom Of The Opera', 'Running Free' and 'Remember Tomorrow'.

RECORD NEWS

THE LAW release their debut, self-titled album through East/West/Atlantic on March 18. It was produced by **Chris Kimsey** and aside from vocalist **Paul Rodgers** and drummer **Kenney Jones**, the LP also features bassist **Pino Palladino**, plus **Bryan Adams**, **Chris Rea** and **Dave Gilmour** on guitar...**MAMA'S BOYS** will issue a live album titled 'Live Tonite' through Music For Nations at the end of March...**TYKETTO** release their debut album for the DGC label shortly. It's titled 'Don't Come Easy' and was produced by **Richie Zito**. The band's line-up is **Danny Vaughn** (vocals), **Brooke St james** (lead guitar), **Jimi Kennedy** (bass) and **Michael Clayton** (drums)...**VENOM** are currently working on a new album for the Under One Flag label. It's to be titled 'Temples Of Ice' and is being produced by **Kevin Ridley**. It features a cover version of the **Deep Purple** classic 'Speed King'...**ALICE COOPER** is working on his new LP at Bearsville Studios in Upstate New York. And it will feature songs co-written by Alice with former cohort **Dick Wagner**, as well as material penned with **Desmond Child** and **Diane Warren**...**FAIR WARNING**, from Hanover, have signed a deal with WEA Records. The band features ex-**Zeno** members **Ule Ritgens** (bass) and **Tommy Hart** (vocals)...**YLD**, from the US, release their debut album through the Music For Nations label on March 18. It's titled 'Fool's Paradise'...**DRIVE, SHE SAID** issue their second album, 'Drivin' Wheel', through Music For Nations during early Spring. It will be preceded by the single 'Think Of Love'...**THE YARDBIRDS** have a double compilation album released through Band Of Joy Records during late March/early April. Titled 'The Yardbirds On Air', it features BBC recordings made during the period 1965-67...**CANCER** release their second album through Vinyl Solution during mid-April. Titled 'Back From The Dead', it was produced by **Scott Burns** at Morrisound Studios in Florida...**INTRINSIC** have signed a worldwide distribution deal with Important Inc. This means their recent mini album, 'Distortion Of Perspective', will be available shortly in the UK...**SUSIE HATTON** will issue her debut album, 'Body & Soul', through the Giant label during the Spring. Produced by **Poison** vocalist **Bret Michaels**, the album includes songs such as 'Blue Monday' (the first single), 'When Love Comes Knockin'', 'The Hotter It Gets', 'Body And Soul', 'Wait Until Night Has Come', 'Runaway' and a cover of the **Rolling Stones**' 'Brown Sugar'. The record also features guitarist **Pat Schunk**, keyboardsman **Mark Konred** and drummer **Jeff Schunk**...**SARATOGA** release a self-titled mini album through Shades records in April...**MAD COW DISEASE** release their debut album, 'Bovine Retribution', during late April...**OVER KILL** start work on their fifth album for Megaforce/Atlantic Records during late March. It will be produced by **Terry Date** and is tentatively titled 'Bare Bones'...**COMPANY OF WOLVES** will begin work shortly on their second album for the PolyGram label. Tentatively titled 'New York Fucking City' (at least according to vocalist **Kyf Brewer**), it will include numbers such as: 'In My Blood', 'Howlin' In My Sleep', 'Same Way Out (As You Came In)', 'Hand To Mouth' and 'Institution Of Love'. This will be the first recordings with new drummer **Sandy Gennaro**...**GRINGOS LOCOS** are currently recording their third album at Sweet Silence Studios in Copenhagen with producer **Edu Kuttenen**/engineer **Danno Tigerstedt**. The LP is to be titled 'Raw Deal' and should be out in Finland during April, with a fuller European release later in the year. The band's line-up is now **Richard G Johnson** (lead vocals/bass), **Muddy Manninen** (guitar/lap steel), **Ben Granfelt** (guitar/vocals) and **Miri Miettinen** (drums)...**TATTOOED LOVE BOYS** release a new album, 'No Time For Nursery Rhymes', during May. The band's current line-up is **Gary Mielle** (vocals), **Adam Godsikowski/Nick Singleton** (guitar), **Dean Marshall** (bass) and **Mick Ransome** (drums)

★ **ALLY JAMES** (guitar/vocals) and Stevie Swatton (bass/vocals), both previously with Sweet Revenge, have formed a new band with ex-Deathwish/Hydra Vein drummer Natt Maddison. This new, as yet unnamed group, are currently seeking a suitable 'world class frontman with the voice, image and dedication' to join this contemporary 'Heavy Rhythm & Roll' band. Interested parties should contact Natt (0273 59549 - evenings only) or Stevie (0243 553585 - evenings only).

Tyketto (l-r): Jimi Kennedy, Danny Vaughn, Brooke St James and Michael Clayton

'TAILZ UP!

Despite various business changes, TIGERTAILZ are still going strong. Bassist PEPSI TATE explains events to DAVE LING

TIGERTAILZ have parted company with their longtime record company Music For Nations (as reported in Issue 63) and manager Martin Hooker, but as bassist Pepsi Tate explains, the Welsh/American quartet have new US-based representation and are remaining true to their beliefs.

"The line-up (of Tate, guitarist Jay Pepper, frontman Kim Hooker and drummer Ace Finchum) will stay the same and we've just demoed two great new songs called 'I Believe' and 'Taking The Pain'. Our new management, who also handle Jap Rockers E-Z-O, are talking to several major US record labels, and we'll be showcasing there in March.

"The split with MFN was sad but inevitable, we didn't want to end up playing places like The Astoria for the rest of our lives. We've never had a major support tour and that's important in breaking a band. But you can rest assured that we won't be de-Glamming!"

Tigertailz (l-r): Ace Finchum, Kim Hooker, Jay Pepper and Pepsi Tate

★ BRIAN ROBERTSON, previously guitarist with Thin Lizzy and Motörhead, is currently putting together a new line up/version of Wild Horses. He's looking for a suitable singer. Interested parties should send a tape/photo/biography to: Dave Chapman, London Pride Management, 73 White Lion Street, London N1 9PF.

HARD NEWS

EDITED BY MALCOLM DOME

Aldo Nova (left) in the studio with Jon Bon Jovi

PETE CRONIN

JON BON JOVI & ALDO NOVA: PARTNERS IN TUNE

ALDO NOVA, the multi-talented Canadian Rocker, releases his first solo album, since signing to the New Jersey Underground Inc label, during April in the UK. Titled 'Blood On The Bricks', it was co-produced by the Montreal-based Nova in association with label 'boss' Jon Bon Jovi in Los Angeles.

It's an ironic reversal of roles for the pair, because when the self-titled, debut Bon Jovi LP appeared several years back, Aldo guested on the opus, at a time when his stock was high in the Rock world thanks to a multi-platinum debut album for Portrait Records at the beginning of the '80s. And his presence did go some way towards getting Bon Jovi initial interest from Rock fans. Now it's Jon who is the superstar and Aldo who is in need of a helping hand.

And busy Jon isn't allowing the grass to grow under his feet. As talk turns to the strong prospect of a new Bon Jovi studio album later this year, JBJ is set to work with former Creedence Clearwater Revival guitarist/ vocalist John Fogerty on his next solo project.

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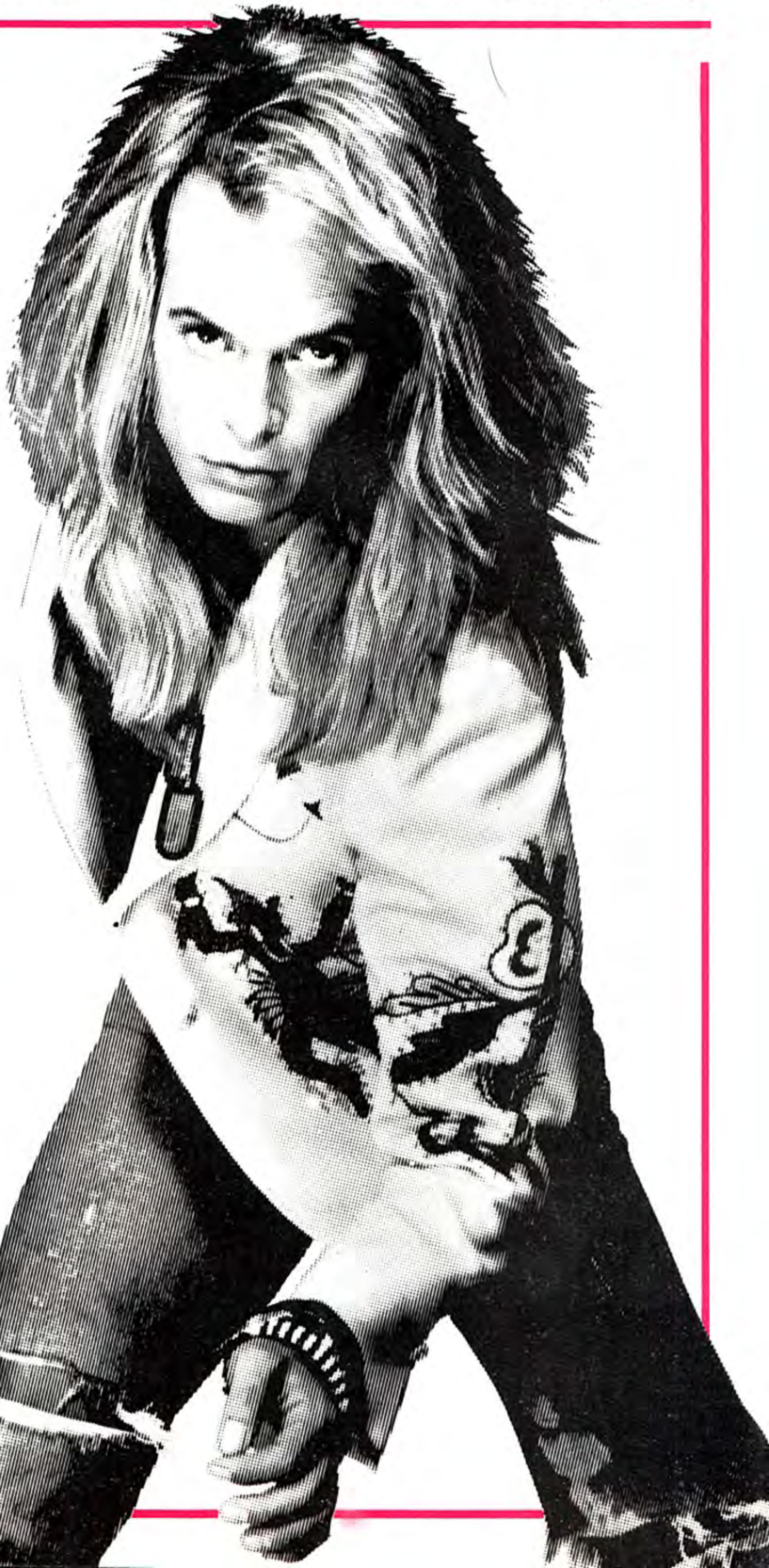
RAW FLASHES

Little Angels (left to right): Bruce John Dickinson, Toby Jepson, Michael Lee, Jimmy Dickinson and Mark Plunkett
Left: Spot the "Young God", Buddy, Elvie, Toby, John Lennonie

WHISPER IT softly, those Scarborough scavengers **LITTLE ANGELS** certainly know how to throw a damn fine binge. London might have been wrapped in the midst of a freeze, but that didn't stop *Les Angels* and Polydor Records from celebrating the release of the band's new LP 'Young Gods' by hiring out a prestigious London club and plying the unwary with beer, wine, vodka and cranberry juice.

Aside from the band themselves, those celebrities on the night included **Luke Morley**, **Danny Bowes** and **Gary 'Harry' James** from **Thunder**, all members of **Jagged Edge**, **Ricky Warwick** from **The Almighty**, plus **John Lennon**, **Elvis Presley**, **Marc Bolan** and **James Dean**...Well, the last four named were, in fact, lookalikes (or, in the case of Bolan and Dean, two guys who looked like **Cannon & Ball** on a bad day). Anyawy, here's photographic proof, courtesy of PG Brunelli. The band play barpersons above and Toby Jepson cavorts with some "Young Gods".

DAVID LEE ROTH SENSIBLE SHOES



NEW SINGLE

12 INCH AND CD FEATURE

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AND

CALIFORNIA GIRLS

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Feb 23	WHITLEY BAY, Ice Rink
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Mar 1	LONDON, Wembley Arena
Mar 2	MANCHESTER, G-Mex
Mar 4/5	BIRMIMGHAM, NEC
Mar 6	PETERBOROUGH, Mallard Centre

WB RECORDS

HMV THE INSIDE TRACK.

Clem Snide defuses the worst that you can chuck at him. If you want to vent your innermost gripes, get scribbling to **RAW**, PO Box 3HU, London W1A 3HU.

LETTERBOMB!

GIVE US A RYCHE POSTER, YOU GITS!

IN THIS wonderful magazine of which I have every issue, there has never been one single pin-up/poster of the totally wonderful Geoff Tate of Queensrÿche fame. Could you please print one as I am totally sick of Sebastian Bach (who is an ungrateful spoilt brat).

Dawn Burton, Washington, Tyne And Wear

I READ the letters section in every issue of **RAW** but you never pay attention to what the readers want. They're always saying things like, 'I want a poster of...', but you never print them. So, c'mon, for the sake of Metal fans and **RAW** readers everywhere do something and print a poster of Queensrÿche. After all, they are the most amazing band to ever play Britain and there's a gap on my wall that would just fit a Queensrÿche poster nicely.

Emma, Nottingham

Your wish is our command. There's a Queensrÿche poster in this very issue. So don't say that we don't look out for your every need, wish and fantasy.

THE THROB PROB!

COULD YOU please settle an argument for us? My friend says that the group The Throbs are a Shropshire-based band that have signed to Polydor. But, in your magazine, I keep reading that they are in fact an American group signed to the Geffen label. Who is right? Is it possible to have two groups, one in america and one in England, with the same name?

Caroline Davies, Shrewsbury

Well, the on It Throbs we know about is the US one featured in this very issue chowing down on some Afghan food. Sure enough you can have a band in every country with the same name but as soon as anyone gets famous they always sue everybody else. The best bet is to have a totally obscure name that no-one else will use. After all, you'd hardly get two groups called Rancid Hell Spawn or Lawnmower Deth. And you can bet there's no international band-types using the name Black Sabbath or Deep Purple.

UNSAVOURY UNIFORMITY

I AM fed up with the stereotyped image of Heavy Metal fans being violent, unsavoury and unintelligent. Why can't people accept the fact that jeans, T-shirt and leather jacket is just as much a uniform as bow-tie and evening dress for opera-goers. And, there is as much shouting and banner-waving at the Proms as you'd get at any Rock gig.

J Pratley, Coulsdon

Yeah, and they use cannons too! Total and absolute bastards! Down with opera!!!!!!

BRITS BOLLOCKS

I'M TOTALLYdisgusted and infuriated. I am writing this letter after watching the Brits awards on TV. The programme lasted for about 90 minutes but how much Rock music did we get? About six minutes worth, that's how much. And five of that was taken up by Status Quo (who I am not the biggest fan of). The other minute featured snatches of Ozzy, the Quireboys, Thunder and the Little Angels (the latter two bands being two of the greatest ever Rock bands to walk this earth). Not one single Rock band, with the exception of Status Quo was even nominated for an award. I'm absolutely sick to death of indie, Rap and Dance music. It's all totally shit and it's time that Rock music filled the charts again as it does in the States. Rock music is the only music worth buying, the only music worth listening to and the best music to ever hit this earth.

Simon, London

Simes, it's a cruel and heartless world in which we live and the Brits awards is just another part of life's punishment. Things can only get better.

GRANGE HILL IN SECRET GLAM ROCK DEBACLE

FOLLOWING THE recent sightings of **RAW** in *Coronation Street*, has anyone noticed the Tigertailz sticker in the Sixth Form Common Room in *Grange Hill*? This begs the question, who's the closet Glamster? My money's on Trevor.

Gutter Angel, Herts.

And they're Welsh!

ASS-KICKING ALE-DRINKERS SIGHTED IN DOVER

MY WIFE and I are two Rockers who have just taken over the Roman Quay pub in Church Street, Dover and we're trying to make into a Rock haven. So if there are any Metalheads out there who want to go to a Rocking good pub, then get off your asses now.

Ashley and Lizzie, Dover

Mine's a pint.

'THRAX THANKYOU'S

I WOULD like to thank Anthrax for releasing the *Through Time POV* video. It really kicks ass!

Roddy McLeod

Roddy, you're a man of few words and vast wealth having sent us this long letter in a first class envelope, stamped and presented as properly as is possible. Lend us a quid!

NINE INCH NOB-HEADS!

HAVE YOU all gone totally soft? Nine Inch Nails - what a load of crap! C'mon. There's as much Rock (never mind Metal) in their music as a watered down wet fart. Why you devoted space to them and bands of their kind is beyond God's reasoning. They make Dan Reed and Bon Jovi sound like Napalm Death and Bolthrower. And, I'm not just slagging them off because I'm narrow-minded. I'm not. I like Rock bands like Bang Tango and The Black Crowes. Heavy Metal bands like Iron Maiden and Cerebral Fix. Thrash/Hardcore like The Stupids and Acid Reign. Funk Metal like The Red Hot Chili Peppers and Faith No More. I even like a few Goth Bands. All I can say is that if Nine Inch Nails are the new sound of Rock and Metal I hope I'm dead before it happens.

Mark Johnson, Sheffield

Well, Mark, I was remember Pete Townshend saying he hoped he died before he got old and we couldn't get rid of him.

LEMMY TELL YOU A STORY!

REGARDING YOUR Lemmy interview in **RAW** 62. As much as I admire Lemmy as a musician and artist, I feel I must raise the point that Lemmy as a historian would be the first to agree that generalisations are dangerous. I'm sure he'll admit that his generalisation, "19,000 Englishmen died before noon", etc, on '1916' is factually incorrect. Great Britain and the Commonwealth, with the other Allied Powers went to war with the Axis powers, it was not the English nation alone. There were English, Scottish, Welsh, Irish, Canadian and Antipodean troops as well as other Commonwealth troops. In fact, proportionatly, Scotland supplied more troops than England.

Barry S McPhee, Dundee

Certainly, there's a need for facts, but what must still be praised is the sincerity and sentiment of Motörhead's song which draws attention to the situation and the terrible outcome of war.

PISTOLS RETURN?

I READ in a paper last year that the Sex Pistols were reforming but I have not heard anything since. Do you know anything? And what happened to Paul Cook after they split?

A Sex Pistols fan

It's unlikely that miserable John Lydon will reform the group I'm afraid and Paul Cook was last seen, some time ago, with The Professionals. Since then... it's a mystery.

SEX, SEX, SEX, SEX

I TOTALLY agree with David from Dorset in issue 63 of **RAW**, when he wrote in about wanting to hear from more boys about girls in the letters page. So, here is my depraved contribution to the male crusade in the form of my top six sexiest women (whose babies I want to have).

1 NANCY WILSON Heart
2 LITA FORD
3 NIKKI *RAW Power*
4 CC DeVILLE Poison
5 Some bird called Lisa from Stairways
6 Alannah Myles

Lee, South Wirral

Lee, are you sure about the medical possibilities of having a baby yourself by one of your top six. I know the number of a good doctor and, blah, blah, blah. And, as for the sexuality (or otherwise) of CC DeVille...

Allanah Myles: Just behind some bird from Stairways

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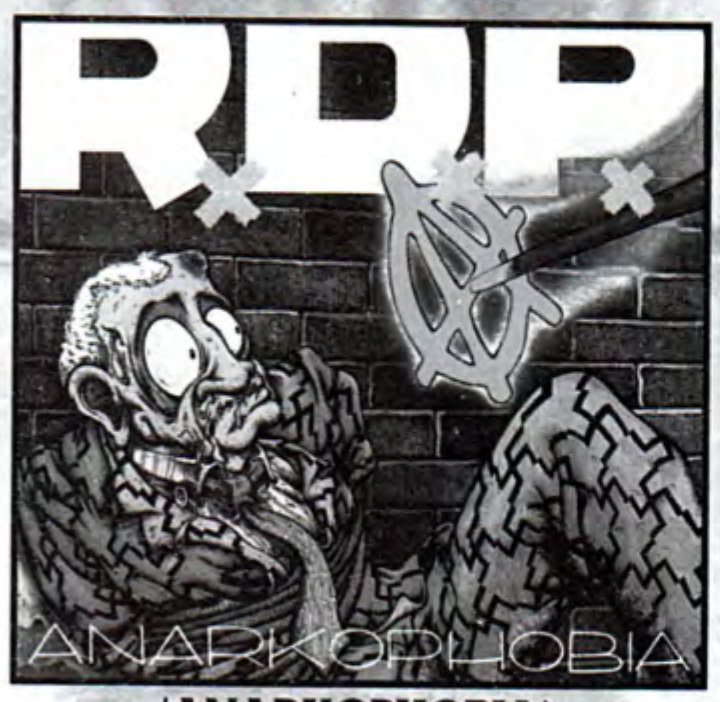

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PEN PALS

FEMALE, 18, into Yngwie and most Glam bands. Interested in writing to boys 18+. Michelle, 67 Corporation Street, Stoke-On-Trent, Staffs ST4 4AY.

TWO GLASGOW Rockers, 17 & 19, looking for two girls to write/meet in the Glasgow area, for gigs, pubs and wild times. Into most HM/HR. Michael and Stephen, 92 Glenside Drive, Rutherglen, Glasgow G73 3LN.

FEMALE, 34, wants to write to males, goodlooking with long hair if possible. All letters with photo answered. J. Simpson, 73 St Cuthberts Ave, South Shields, Tyne-And-Wear.

CALLING ALL long haired Heavies, 16+ ,into Crüe, Gn'R, Maiden, etc. Three unattached beauties looking for a good time. All photos and letters welcome. Sara, Vicki, Kem, 3 Reyners Green, Lt Kingshill, Gt Missenden, Bucks.

MALE, 16, into AC/DC, Slayer, Metallica, Living Colour and windsurfing. If you look like Sandi Saraya, are aged 15-19, please write. If you don't, write anyway. Adam Burton, 37 Minster Crescent, Leicester LE4 OJB.

FEMALE GOTH seeking m/f to write/meet. Into Quireboys, Cult, Faith No More, and most HR/HM except Thrash. Lucy, 12 Twiss Ave, Hythe, Kent CT21 5NU.

FEMALE ROCKER seeks longhaired guys and crazy gals into Jovi, Kiss, Crüe, Skid Row and going to gigs. All letters appreciated, esp U.S.A. Photo please. Lynn, 14 Granville Road, Portadown, Co Armagh, N.Ireland BT63 5DP.

SHY FEMALE, 16, into Gn'R, Jovi, Leppard etc, seeks male and female penpals from anywhere. Seb Bach, JBJ lookalikes welcome. Photo appreciated. Donna, 170 Downend Road, Horfield, Bristol BS7 9PX.

FEMALE, 16, into Jovi, Cinderella, Skid Row, Maiden etc, wants to write to anybody anywhere. Reply guaranteed. Susie, 1 Broad Leys, Princes Risborough, Aylesbury, Bucks HP17 9BJ.

FEMALE, 16, wants penpals, m/f, 15+. Into Love/Hate, Kings X, W.A.S.P.. Cult and most Glam and a little Thrash, esp Nuclear Assualt. Photo nice, but not essential. Diane, 68 Hardwick Estate, Kirton, Boston, Lincs PE20 1HH.

FEMALE, 17, into most HM such as Maiden, Anthrax, Metallica, Jovi and loads more. Anyone, any age, anywhere, write to me. Photo appreciated. All letters answered. Katie, 14 Constable Drive, Newport, Gwent, S Wales NP9 7PW.

MALE, 23, well into Black Sabbath, Helloween, Gn'R etc, seeks crazy, Metal headed female, 17-35, for friendship/gigs. Ant, 63 Kings Mede, Horndean, Hants P08 9TH.

QUIET HM/HIPPY female, 18, in need of like-minded friends with similar taste in music. I'm into Maiden, Anthrax, Enuff Z'Nuff, Hendrix etc. Manchester folk esp welcome, but not essential. M/F, 17+. Yasmin, 51 Kinsway, Oldbury, Warley, W. Mids B68 0QD.

GLAM FEMALE, 18, into Faster Pussycat, Tigertailz. Vain etc, seeks m/f friends anywhere. Paula, The Stables, Dron, Bridge of Earn, Perth PH2 9HG,

Wanna write to people in exotic places? Then fill in the form below. You know it makes sense...

Message.....

.....

.....

.....

Name.....

Address.....

.....

.....

I am over 16 years of age and into loud music

LONG-HAIRED female 17, seeks long-haired male into Gn'R, Jovi, Quireboys, Red Dogs, etc. So if you're 17+, send your letters and pics to me. Gillian Doughty, 153 Redworth Rd, Shildon, Co Durham DL4 2JP.

HI! THERE! I'm 18 and heavily into HM/HR esp Whitesnake, Skid Row, Warrant, Scorpions and many more. If you are 18+, m/f, then get your pen poised and write to me. Christine, 94 Lynton Road, Chesham, Buckinghamshire HP5 2BS.

FEMALE, 16, into Gn'R, Poison, Jovi, Cinderella, seeks long haired males 16-19, with good sense of humour. All letters answered. Photo appreciated. Vikki Craig, 129 Daisy Meadow, Bamber Bridge, Preston, Lancs PR5 8DN.

BORED FEMALE, 16, into LA Guns, Crazyhead, Crüe, Dogs and lots more, seeks male correspondance 16+ with similar tastes. All interesting letters answered. Angela Sampson, 3 Dalderby Crescent, Nettleham, Lincs LN2 2QB.

CRAZY, INSANE male, 23, seeks romantic Rock female for company/relationship. Photo essential. Must live in west side of Scotland. Aged 21-30. Dave Stevenson, 7 Scauro'doon Road, Doonfoot, Ayr KA7 4EW.

MALE, 21, into nearly all HM/HR, (but hates Napalm Death), seeks female friends for relationship/gigs/pubs and going out for a laugh. Spud, 39 Stanley Road, Southend-On-Sea, Essex SS2 1HB.

MALE, 20, with diverse music tastes, wants penpals from the U.S.A. Into Ratt, Shark Island, Harlow, Winger and much more. Dominic Gaynor, 161 Park Avenue, Barrow-in-Furness, Cumbria LA13 9BN.

LONELY 17 year old female, looking for male in the West Mids area, 18-35. Into Gn'R, Metallica, Anthrax, etc, etc. Tracey, 4 Courtway House, Bushwood Road, Selly Oak, Birmingham B29 5AT.

FIRE-HAIRED METALQUEEN, 16, into Sacred Reich, Nepalm Death, Slayer and more, seeks Metal kings with similar tastes. Photo if poss. All letters answered. Pamela Gallacher, School House, John Knox Street, Clydebank, Scotland G81 1NQ.

FEMALE INTO Crüe, Gn'R, 'Snake, Aerosmith and more. Wants penpals, exchange live tapes, pics and magazines. Kasumi Sasaki, 3-22-32 Tsumada - Higashi, Atsugi - shi, Kanagawa 243, Japan.

FEMALE, 18, into Gn'R and Iron Maiden, seeks penpals, m/f. Photo appreciated. All letters answered. Nancy, 11 Edmund Street, Swindon, Wiltshire SN1 3JE.

LONELY FEMALE, 17, into Crüe, Gn'R, Tesla, Maiden etc, seeks long haired male, 17+, with similar tastes, for friendship. Photo appreciated but looks not important. Greenock/Glasgow area. Heather Collins, 3 Woodhall Terrace, Port Glasgow, Renfrewshire, Scotland PA14 6QU.

FEMALE, 33, seeks male for gigs, fun and friendship. Into Jovi, Skid Row, etc. Cornwall area. Jan, 3 Opies Row, Fourlanes, Redruth, Cornwall TR16 6QP.

IF YOU don't think highly of Jason and Kylie, write to us. We collect letters from penpals. To date we have none. So what are you waiting for?! Angel and Vanity, "The Hell Hole" aka "Manor End", 5a Driffold, Sutton Coldfield, West Midlands B73 6HE.

TWO FEMALE rockers, 20, want to get in touch with long haired males 19+ in and around the Birmingham area to write/meet. All letters answered. Females also welcome. Debi and Alison, 24 Blacks Rd, Suffolk, Belfast BT11 9LS.

MALE, 20, into Gn'R, Skid Row, Crüe etc, seeks female penpals from anywhere and everywhere, esp the USA. Photo appreciated. Spencer White, 63 Broadview Ave, Rainham, Kent ME8 9DE. P

I'M LOOKING for penpals who were around when Led Zeppelin took off in 1969. If you're still interested and follow careers of Jimmy Page and Robert Plant, please write to me. M/F, married, single. Chris Dunning, 223 Tottington Road, Elton, Bury, Lancs BL8 1RX.

FEMALE ROCKERS, both 17, into Aerosmith, Cult, Quireboys, etc, seek Hunky, long-haired males from anywhere. Photo guarantees reply. Caroline McLaughlin, Cooley, Moville, Co. Donegal, Ireland.

FEMALE MIDGET aged 20, seeks m/f any age (and height). Into WASP, Jovi, Ozzy and millions more. So get your hands working and write. Justine, 1 Rotherham Walk, Nicholson Street, Blackfriars, London SE1 0XE.

Send your penpal communication on the form supplied to RAW Penpals, PO Box 3HU, London W1A 3HU.

MALE, 19, into Slayer, Megadeth, Metallica and other Thrash and Hardcore, seeks females 17+, to write/meet. Thrasher, 9 Wroxham Rd, Crossway, Thamesmead, London SE28 8NB.

MALE, 18, plain looking, into Alice, Little Angels, Gn'R, seeks young female in North West area, for company at gigs, etc. Photo appreciated. Tom Evans, 13 Burnham Close, Culcheth, Warrington, Cheshire WA3 4LJ.

TWO WILD males, 19, into Magnum, Cult, Marrillion, etc, seek females, 17-20, with same music tastes, for friendship/romance, if in same area. Photo essential. Dave, 250 Turves Green, Northfield, Birmingham B31 4BW.

FEMALE, 18, into all types of HM/HR, needs m/f of any age to write to. All letters answered. Cyran J Dorman, 20 Undercliffe Rd, Stoneycroft, Liverpool L13 6QH.

ATTENTION ALL Bad English, John Waite, Babys, Kansas, It Bites fans. I'm looking to correspond and trade stuff on the above bands. (especially fans in US, Canada). Kevin Scott, 12 Leaburn Drive, Hawick, Roxburghshire, Scotland TD9 9NZ.

TWO ROCK guys seeking two gals for swaps, gigs, meetings, etc. Into WASP, Skid Row, Crüe etc. Get writing, especially from Northants area. Matt and Edd, 18 Glebe Road, Deanshanger, Milton Keynes MK19 6LT.

INTO SLEAZE/GLAM? Long-haired males wanted. We're into Dogs, Quireboys, Hanoi, Cinderella, etc. Carrie and Zoe, 13 Sturdy House, Gernon Road, Bow, London E3 5DY.

BORED, CRAZY female, 16, into anything from Def Leppard to Megadeth, would like to hear from m/f anywhere. Crazy letters or photos get replies. Nina, 3 Letchworth Ave, Rochdale, Lancs OL11 1NB.

RAW

VIDEO SPECIAL

BAD, BAD

ND DANGEROUS TO KNOW!

PICTURES TONY MOTTRAM

They're big! They're live! They're bad to know! And they're out on video! MOTORHEAD caught in a live flash of action for the video of their 'I'm So Bad' cut

Main pic: The 'Head front line (left to right): Lemmy, Phil 'Wizzo' Campbell and Würzel
Insets: The 'Head backline (top to bottom): Lemmy's amp, Wizzo's amp and Würzel's amp

Tub-thumpin', headband-wearing 'Head drummer 'Philthy' Phil Taylor unleashes yet another barrage

RAW

TALENT

BIG MACHINE

THE RAW GUIDE TO TOMORROW'S BIGGEST AND BEST NEW BANDS

THEY CAN'T get gigs because they've got no record deal. They can't get a record deal because they haven't got a management contract. They can't get management interest because they've got no press profile. They can't get press coverage because they're not playing gigs...

STOP! Time to break the vicious circle and introduce you to the most exciting young UK Rock act I've heard in more than three years (maybe longer).

Big Machine are from Essex. Jason Bridges (lead vocals), David Bull (guitar/vocals), Sean Wright (drums/keyboards) and Michael Goulding (bass). They're all in their early 20s and producing stylish, classy Funk-Rock which, if their sensational five-track demo is a reasonable guide, sounds like a heavier, muscular version of INXS, mixed 'n' matched with a chaser of Dan Reed and a tincture of Glenn Hughes. Sheer bliss in less than 20 minutes.

"We are influenced by everything," enthuses Jason. "Prince, Led Zeppelin, Van Halen, Classical music...If it's good we like it."

The band have been together in this incarnation for a little over a year now, struggling to gain recognition from a music industry whose slowness to give Big Machine the merest whiff of encouragement borders on the disgraceful. So now, let's see some action from promoters, booking agents, record companies and managers. Support this band and allow their magic to mesmerise the fans - the rewards (commercial and artistic) could be huge!

MALCOLM DOME

THE WORLD TOUR '91

SAXON

"SOLID BALL OF ROCK"

PLUS GUESTS *Roadhouse*

MARCH

14 BUCKLEY TIVOLI
15 REDCAR BOWL
16 MARYPORT CIVIC HALL
18 COLNE MUNICIPAL HALL
19 MANSFIELD LEISURE CENTRE
20 UNIVERSITY OF EAST ANGLIA
21 BRADFORD QUEENS HALL
22 LEICESTER UNIVERSITY
23 WOLVERHAMPTON WULFRAN HALL
25 FOLKESTONE LEASCLIFFE HALL
26 MERTHYR TYDFILL RHYDCAR LEISURE CENTRE
27 CORNWALL COLISEUM
28 LONDON TOWN & COUNTRY CLUB

APRIL · MAY · JUNE – EUROPE

JULY – THE U.S.A. & JAPAN

THE NEW ALBUM "SOLID BALL OF ROCK"
OUT NOW ON VIRGIN RECORDS

THE NEW SINGLE "WE WILL REMEMBER"
OUT ON 18th MARCH '91

SAXON INFORMATION, FAN CLUB & MERCHANDISE WRITE TO:
P.O. BOX 507, BURSLEM, STOKE-ON-TRENT, STAFFS, ST6 1QW

'THE EAGLE HAS RISEN'

PUBLICITY, MARKETING & MERCHANDISE BY SWAG MAN

BLIND DATE

Who was that person that disappeared in a drunken haze? Lost someone on the campsite? Then tell Blind Drunk. Send your lost or found to Blind Drunk, RAW, PO Box 38U, London W1A 38U.

DATE: 20.12.90.
VENUE: Billy Idol - Wembley Arena.
MESSAGE: To the girl sitting in the front row (block5, row L, seat 68, I think). You were with two mates, both girls. You were wearing a dark shirt/top, blue jeans and you had long blonde hair, which was kind of plaited. I was the boy behind you, wearing black sweatshirt and blue faded jeans. Please get in contact - you really made my evening.
CONTACT: Mark, 70 Mill Road, West Drayton, Middx UB7 7EH.)895 446731.

DATE: 12.12.90.
VENUE: Er, well,, you sent me a Christmas card.
MESSAGE: To Rustie Roze from Southampton. I got the card and I'd send you a letter but I've lost your address. Please can you get in touch?
CONTACT: Mark Jackson, 150 Holgate Road, Parson Cross, Sheffield S59LH.

DATE: 4.1.91.
VENUE: Love/Hate, Bradford Queens Hall.
MESSAGE: To the girl stood near the front of the queue.You had short blonde hair, a black/white checked shirt and a Jack Daniel's T-shirt. Your mate had a Skid Row T-shirt. I was wearing a black hooded top, and I had long brown hair. Please get in touch.
CONTACT: Al, 1 Parkside, Manor Heath Road, Halifax HX3 0ED.

DATE: New Year's Eve - midnight.
VENUE:Town Hall Square, Leicester.
MESSAGE: Greg (Sileby), Your phone number became unreadable. Phone 0533 856514, Weds or Thurs, between 9.00am and 3.30pm.
CONTACT: Sue. Last seen at taxi rank.

DATE: 5.1.91.
VENUE: Love/Hate, The Cresset, Peterborough.
MESSAGE: To the guy in the front row while Little Big Horn were on. Wearing ripped jeans, white Skid Row T-shirt. Thanks for the feel of your cute bum! I'm the blonde who was behind you and your friend. Go to next Cresset gig please.
CONTACT: Cindy.

DATE: 5.1.91.
VENUE: Love/Hate, The Cresset.
MESSAGE: To the guy with long blond hair, wearing make up. I was in the red van opposite, when you got out of your car. I have black hair and was wearing a mini, leggings and off-the-shoulder top.
CONTACT: Jools, 110 Brookfurlong, Ravensthorpe, Peterborough.

DATE: Friday, September 28.
VENUE:Benal Madena, Spain.
MESSAGE: Mr Finland, are you out there? We met at Benal Beach apartments, Benal Madena.
CONTACT: Janine le Miere, Halgrain, Petite Rue De La Pointe, St Peter, Jersey, Channel Islands.
DATE: 3.8.90.
VENUE: Booze Brothers gig, Benitses, Corfu.
MESSAGE: Paul, from Liverpool with your friend Izzy. I'm the Geordie HM fan wearing the Bon Jovi T-shirt at the above gig. It was your last night in Benitses. Please get in touch. Are the jeans dry yet?
CONTACT: Vivien Hall, 36 Crawthorne Street, Eastfield, Peterborough.

DATE: 19.8.89.
VENUE: Milton Keynes Bowl.
MESSAGE: Chris from Jersey. We met during Skid Row and stayed together the rest of the day. You were with friends. Simon? Sorry, I didn't find you afterwards. Please write.
CONTACT: Anna, 91 Lisburn Road, Ballynahinch, BT24 8TT. N. Ireland.

DATE: July 1990.
VENUE: Outside Rock City.
MESSAGE: Mark Sanderson. Please write again. I've waited too long. Two letters ain't enough.
CONTACT: Hannah Gardiner, 40 Barnagh Park, Donaghadee, Co. Down, N. Ireland.

DATE: ?
VENUE: WH Smith's, Halifax.
MESSAGE: To the guy with the long brown hair, black tracksuit bottoms and white leather jacket. I'm the girl with long dark hair. Please get in touch with me. I think you live in Hipperholme.
CONTACT: 0422 354969 (after 9PM).

DATE: 19.1.91.
VENUE: Rebels, Sheffield.
MESSAGE: The gorgeous, unknown blonde, standing by bar with a small blonde-haired girl and two blokes. You freaked out to 'Cherry Pie' and Love/Hate. I left with my other half at 1.30AM and never had a chance to say anything. I'm here every weekend and I'd really love to meet you.
CONTACT:Keith - long brown curlyish hair.

DATE: 1.12.90.
VENUE: Thunder, Newport Centre.
MESSAGE: The guy who picked me up when I fainted. I was in the second row wearing black. Please get in touch. I think you had an Electric Boys T-shirt on.
CONTACT: Sarah, Shireoaks, The Broadway, Dursley, Glos GL11 6AG.

DATE: 19.1.91..
VENUE: Bogiez Nightclub, Cardiff.
MESSAGE: The girl with straight mousey coloured hair and black dress. You kept calling me 'Mr Big Hands'. Please get in touch soon - I want to talk to you.
CONTACT: Ian, Glan-yr-afon, Commercial Street, Ystrad Mynagh, Mid-Glam CF8 7DY.

Wanna find that lost love?!?!?!?!?!? Wanna seek out the person you rubbed up?!?!

Date.....

Venue.....

Message.....

.....

.....

.....

From .....

.....

.....

.....

Send all forms to the address above

DRUNK

DATE: 18.8.90.
VENUE: Donington.
MESSAGE: To John Smith (Whitesnake T-shirt). See - I told you I'd find a way to get in touch! I met your mate at the Queensrÿche (Derby) gig. Write to me? See you at this year's Donington, Kiddo!
CONTACT: Emma, 178 Beardall Street, Hucknall, Notts NG15 7HA.

DATE: 9.1.91.
VENUE: Cinderella, Liverpool Royal Court.
MESSAGE: To the girl with black hair I was standing next toyou during Slaughter, please get in touch. I was wearing a denim jacket and Anthrax T-shirt.
CONTACT: Mike, 79 Long Lane, Aughton, Lancs L39 5AS.

DATE: November 1989.
VENUE: The Mission, Newport.
MESSAGE: Paul from Rhoose. Hands across the ocean reaching out to you. Please reach out and pull me in. Have you forgotten?
CONTACT: Amelia (Cardiff).

DATE: 12.1.91.
VENUE: Cinderella/Slaughter, Livingston Forum.
MESSAGE: I met two girls during Cinderella set and had my arms round both of them. Would like to meet the one on my right. Fell for her as soon as I saw her. Please write soon. Send picture. Desperate to see you again.
CONTACT: George. C Condie, 5a Spateston Road, Johnstone, Paisley, Renfrewshire PA5 0SU.

DATE: 12.1.91.
VENUE: Cinderella gig, Livingston Forum.
MESSAGE: John and friends from Airdrie. Get in touch with two girls, (Mandy and Gayle), you met at concert. Gayle fainted and we lost contact.
CONTACT: Gayle and Mandy Gordon, 25 East Greenlees Ave, Cambuslang, Glasgow G72 8TZ.

DATE: 13.1.91.
VENUE: Love/Hate, Burslem Stoke.
MESSAGE: To the two guys in denim jackets, jeans and trainers. You told me to sit on the speakers. I was the one you called small and kept looking at you. Please get in touch.
CONTACT: Stacey Millward, 64 Ball Hayes Road, Chell Heath, S-O-T, Staffs ST6 6PH.

DATE: 31.1.90.
VENUE: Rosetta Bar, Belfast.
MESSAGE: Rebecca, nobody else you met appreciated sarcasm, the n you disappeared! Please get in touch.
CONTACT: Jeff, 8 Craigstown Road, Ballymena, BTH2 3DF. 0266 891982.

DATE: 11.1.91.
VENUE: Number 20 bus, Chorlton.
MESSAGE: Girl with nose ring, leather jacket with writing and reading **RAW**. I'm the tall blonde guy behind you. My heart broke when you got off at Chorlton. Please contact for fun!
CONTACT: John, 26 Whitelow Road, Chorlton, Manchester.

DATE: 5.8.90 - 11.8.90.
VENUE: Rockley Point Sailing School.
MESSAGE: To Mike from Monmouth. You haven't written since October. My letterbox is getting lonely.
CONTACT: Katherine, 90a Mount Pleasant Lane, Bricket Wood, St. Albans, Herts AL2 3XD.

DATE: 31.12.90.
VENUE: Cambell - Coventry pub.
MESSAGE: Hogan - get in touch, I wanna see you again. You know who you are.
CONTACT: Lizz (Josie's sister), 11 Seagrave Road, Coventry. 0203 257201.

DATE: April, 1990.
VENUE: Around London.
MESSAGE: Peter Lynn (City Street Queen). Where are you and your Tarot cards??
CONTACT: Kim, c/o Sydney Hse Farm, Llysworney, Cowbridge, S. Glam, Wales CF7 7NQ.

DATE: 19.1.91.
VENUE: *Blind Date*, ITV.
MESSAGE: To Phil from West Yorks. That girl must have been insane to choose number two. You were definitely my choice. I'd love to hear from you.
CONTACT: Julie, 24 Cradlebridge Drive, Willesborough, Ashford, Kent TN24 ORH.

DATE: 14.1.91.
VENUE: Cinderella, Wolverhampton.
MESSAGE: To the guy with dark hair and Dogs D'Amour T-shirt. You looked, I looked, you looked. I had long black hair, purple top and velvet waistcoat. I caught you when you fell back!
CONTACT: Fee, 1 Marlebough Close, Great Haywood, Stafford ST18 OSF.

DATE: ?
VENUE: Iron Maiden, Wembley Arena.
MESSAGE: To Rob and the rest of his mates. We met outside, you were worried about getting your radio stolen. You said it was worth more than the car. Please get in touch.
CONTACT: Jason - I stole all your fags - Murray, 5 The Ferns, Beaconsfield, Bucks HP9 2LF.

DATE: Nov and Dec 1990.
VENUE: Manchester Rock World.
MESSAGE: Paul, tall, long blond hair, pink top. You danced with me and you came over to talk. Last time I wore a black velvet catsuit, thigh-length boots and I've got long auburn hair. I'm in lust. Please get in contact.
CONTACT: Julie, 31 Doyle Close, Sholver, Moorside, Oldham OL1 4RG.

DATE: June, 1990
VENUE: Newcastle Mayfair.
MESSAGE: Jaimz and Debbie Graham from Sheffield, last seen at this venue. Where are you both? Please write back.
CONTACT: Yvonne Yates ('Von '91), 1 Tantobie Road, Denton Burn, Newcastle NE15 7DP.

WIN!

SKID ROW LIVE VIDEO

As any eagle-eyed RAW reader who saw last issue's review will already know, SKID ROW have just released an excellent long-form video, 'Oh Say You Can Scream', which features footage shot onstage and offstage from various places around the world during the group's first year of stardom.

It includes '18 And Life', 'Youth Gone Wild', 'Piece Of Me' and 'Big Guns', plus their own versions of songs by Kiss, The Ramones and the Sex Pistols!

You too can be with the band on the bullet train in Japan! Or hanging out while bassist Rachel Bolan throws chairs into walls!

And we have ten videos - plus ten copies of Skid Row's debut album - to give away to ten lucky winners. All you have to do is answer the follwing question:

Which band was Sebastian Bach in prior to joining Skid Row?

Put your answers on a postcard and send them to RAW Skid Row Competition, PO Box 3HU, London W1A 3HU.

MEGADETH

YOU WON'T FIND THIS LISTED IN DIRECTORY ENQUIRIES!

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C/W THE CONJURING (LIVE)

12" & CD
EXCLUSIVE BONUS LIVE TRACKS
HOOK IN MOUTH & HANGAR 18
(RECORDED AT CLASH OF THE TITANS, OCTOBER 1990)

STRICTLY LIMITED EDITIONS
7" WITH SEW ON PATCH
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MARCH
23 BIRMINGHAM, N.E.C. ARENA
24 POOLE, ARTS CENTRE
25 LONDON, HAMMERSMITH ODEON
26 LONDON, HAMMERSMITH ODEON
28 MANCHESTER, APOLLO
29 NEWCASTLE, CITY HALL
30 EDINBURGH, PLAYHOUSE
APRIL
1 DUBLIN, POINT DEPOT

OUT MONDAY 4th MARCH

ALSO AVAILABLE THE ALBUM
RUST IN PEACE

SEASIDE SPEC

LITTLE ANGELS may be current Hard Rockin' chart faves with their second album 'Young Gods', but their origins lie in what's probably the most non-Rock 'n' Roll town in Britain! MALCOLM DOME packs his bucket and spade for Scarborough, PETE CRONIN gets the holiday snaps

The Little Angels at home in Scarborough (left to right): Jimmy Dickinson, Toby Jepson, Michael Lee, Mark Plunkett and Bruce John Dickinson: It's grim up north!

SCARBOROUGH. ROYALIST stronghold during the English Civil War. Once a thriving spa town. Fishing Port. Population of 75,000. A seaside resort reliant to a large extent on the transient tourist trade during the Summer. A place where the woollen clichés of squadrons of racing pigeons strafing the clouds and euphonium-carrying, flat-capped pensioners gliding careworn dominoes across bewhiskered pub tables is rife. Nestling alongside the reality of a surfeit of fish & chips shops, the parochialism of a populace far removed from the epicentre of the modern viral efficacy called Big City Life thrive... and so do The Little Angels. As for musical anecdotes: "Well, Robert Palmer was born here. And The Jags, who had a Top 20 single in 1979, also come from here. But apart from that...Er..."

Little Angels vocalist Toby Jepson struggles to find any famous Rock 'n' Roll connections stalking the sinewy pavings and neuronal roads of Scarborough. And the truth is there is precious little history to call upon. All of which makes the emergence of Little Angels all the more remarkable.

To some, this five-piece of Jepson, guitarist Bruce John Dickinson, his keyboard-toting brother Jimmy, bassist Mark Plunkett and drummer Michael Lee might be a new phenomenon, born on the tidal wave of recent Top 40 singles (the latest being the excellent, stomping 'Boneyard'), but the truth is that Little Angels do have a history. Indeed, they've been going strong now for five years, beginning life as Mr Thrud!, slogging away in an environ that offered little opportunity for local Rock musicians to ply their trade and cut their teeth. A name change to Little Angels was followed by a deal with Polydor Records and the '89 release of their debut album, 'Don't Prey For Me'.

But it's with new album, 'Young Gods', that the band will surely establish a large niche for themselves internationally. Sleek, sure-footed and steamed-up on a cauldron full of fiery songs, exuberant musicianship and hormonally dripping tunes, it has the class to take the boys to the very top. But there is little sign as yet of any Rock star pretensions creeping into their attitudes, lifestyle or ambitions. Little Angels are *real* people. Toby lives with his wife Jane in a cottage on the town's outskirts, while the other four share a rented house, in the certain knowledge that, according to Bruce, "when the Summer holiday season starts, we're all gonna be kicked out!"

Moreover, the band rehearse in a hayloft owned by farmer Frank Abbey in the village of Rillington, about 20 miles from Scarborough.

"It's great down there," says Bruce, "because we can make as much noise as we like without being disturbed. We renovated the place ourselves, even down to putting a new roof on the barn...And we pay £10 a week for it! Mind you, Rillington is so insular; in

some respects it's like the Redneck parts of America. There are kids there who've never even been as far as Scarborough. And when we first started to play gigs in London, we'd take people down from here in coaches, and a few came from Rillington. They couldn't believe what London was like. They were particularly stunned to see black people driving cars! It's not that they're racist at all, but the fact is they don't ever see black people there."

A far cry indeed from touring the US with the likes of Cinderella and Yngwie Malmsteen, as the Angels did on release of their first LP. But the band are happy in their environment, justly proud - yet never self-satisfied - about what they've achieved. And there is little doubt that advent of Little Angels as a force has inspired other young musicians locally to take up the cudgels.

"When we started out there was no Rock scene as such. Now there are some bands coming through," explains Jimmy. "One particularly good band is Capella, who are friends of ours and are very talented."

So, Little Angels have had to fight for everything they've gained. And inevitably there are places in Scarborough that are of especial importance in their career. So, we decided to seek them out and discover the roots of the band for ourselves. It was an illuminating, not to mention humorous, experience that made me certainly more aware of the band's past. I emerged with increased respect for Little Angels and their single-minded determination to turn dreams in fabric. Right where do we start on the travails of travel?

CLASSIC GUITARS

MARK: 'This used to be known as Unit 4, and was in a different location. Bruce and I buy a lot of equipment from here, we always have. It's a great second-hand shop and the prices are very good indeed. Strangely enough I had a dream about this place only last night. It was weird. I recent gave them an amp to sell for me at a price of about £600. Anyway, in my dream I went to the shop and Steve the owner told me he'd sold it for £150, because a guy came in who really wanted it and couldn't afford any more. Steve felt sorry for him, and sold it at that price!

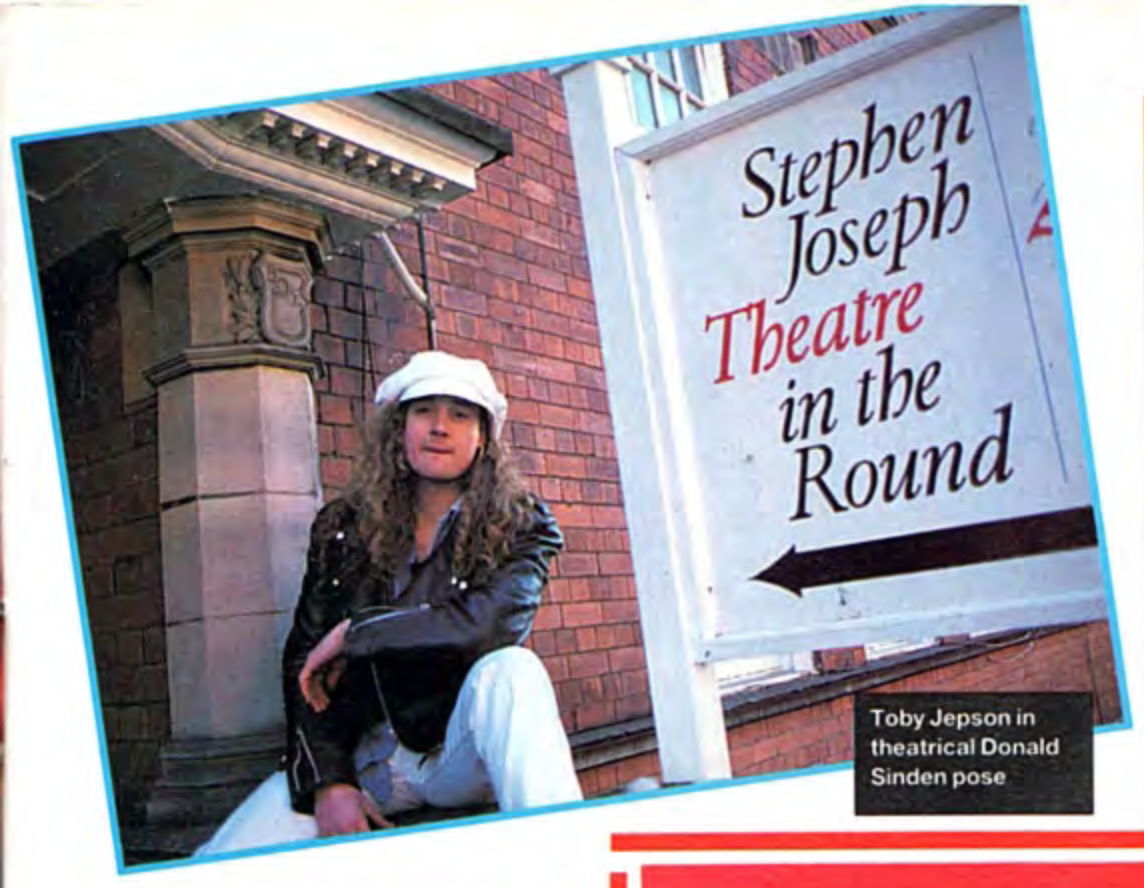
"Then for some reason I started beating up Michael. I don't know what the connection was between the amp and Michael...And I know there was more to the dream. I just wish I could remember it all!"

Above: Bruce John Dickinson and Mark Plunkett claim their ten per cent discount on broken strings
Below: Jimmy Dickinson and Michael Lee aim for a bit of culture at the Royal Opera House

ROYAL OPERA HOUSE

TOBY: "This is a cinema that's been in the town for decades. We played an infamous gig here in May 1987. It holds about 1000 people and we sold it out. But the front row of seats got ripped out and the general noise level caused a local furore. As a result we've been banned from playing here again."

BRUCE: "It even made the front page of the local paper, the *Scarborough Evening News*. You see, Scarborough doesn't have many Rock gigs at all; most fans have to journey to Bradford, Leeds or even Newcastle. And they don't really know how to behave at a Rock show through this inexperience. The damage certainly wasn't malicious. We booked this gig ourselves, and for weeks beforehand we were shitting ourselves that we wouldn't sell any tickets."



Toby Jepson in theatrical Donald Sinden pose

OLIVER'S OBELISK

MARK: "This is the highest point in Scarborough. You over look the entire town. The obelisk was built as a war memorial. But apparently during the Civil War, Oliver Cromwell attacked the local castle from here with his cannons, and destroyed it.

"Nowadays it's very much a Lovers' Lane. I've been caught in cars by policemen with my trousers down before, I can tell you!"

WELL, SCARBOROUGH still might not be a Hard Rock oasis, but at least Little Angels have begun a trickle into the pond. Who knows, there might still be a future downpour into that dry well!

THEATRE IN THE ROUND

MARK: "We played here countless times in our early days. We'd play in the bar area, which holds 150. This is quite a famous local place, because the renowned playwright Alan Ayckbourne lives in Scarborough, and he always premiers his new plays here before taking them around the world. So a number of famous actors appear here."

JIMMY: "We were very lucky getting gigs at this place. The director of the theatre in the mid-'80s wanted to put on local bands and give them a chance. That's how we managed to get into here. Now it's all changed and no band plays here.

"They were really strict about the capacity when we played here - only 150 and no more were allowed in. But back then I had this stupid leather jacket with two stuffed birds perched on the shoulders, and I also wore shades. So what I'd do is lend the jacket and shades to people whom we wanted to sneak in. And the old git on the door thought it was me! Then one day I lent the jacket to someone...And never saw it again!"

Little Angels in secret obelisk fetish scare!

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GOOD ENOUGH

"I just don't want to die and have people forget me" Sweetheart

TO EAT!

THE THROBS have just released their debut eleven-track album 'The Language Of Thieves And Vagabonds' on DGC Records. It was produced by Bob Ezrin. But where are they from? And what do they eat?

WHERE DID THE THROBS COME FROM?

KAREN BLISS recalls her first meeting with THROBS vocalist SWEETHEART

"Hi. This is Sweetheart." claimed a mutual friend backstage at a Mötley Crüe show in Toronto, circa 1987.

"Sure. And I'm Honey" I replied.

At the time, he was just another Glam Wanna-Be trying to get backstage at a show, with VO5 bandmate Sebastian 'Baz' Bach. The duo spent their time giving away tickets for one of their shows and later that night Mötley Crüe turned up to watch them play.

"Yeah. They showed up and we were playing their songs," recalls Sweetheart. "It was hilarious and part of the reason that Sebastian got where he is today."

While Bach landed a Stateside slot with Skid Row, Sweetheart stuck it out in Toronto in a couple of bands, including The Throbs, who released an EP before Sweetheart headed south to New York, taking the name with him.

"I'd been playing the clubs for six years and had got really bored with it. All the clubs in Toronto wanted you to play cover versions and the record companies just weren't interested in that."

Relocated in New York, he met bassist Danny Nordahl "stumbling over people in the Limelight club" in the summer of 1988. Nordahl had been playing with New Yorker/drummer Ronnie Magri and Swedish guitarist Roger Ericson (then known as Roger Lane), searching for some time for the right singer. Sweetheart's moody, dark, sexy voice fitted perfectly.

"Nothing was happening at the time in New York," claims Sweetheart. "And we created a huge buzz by word-of-mouth. Eventually we got signed to Geffen and it was a real dream for any Rock 'n' Roller, being picked up with with no press, no demos and no biography of note. It was all based on our live show."

So what makes The Throbs so special?

"This is not just another generic Rock 'n' Roll band where every song sounds the same. It's a wide range of music, which reflects what we're into. We're selling songs here."

And does he want fame like Sebastian achieved?

"I'd rather have fame than fortune. I just don't want to die and have people forget me."

WHAT DO THE THROBS EAT?

DANA CLAXTON goes Afghan-eating in New York with four live THROBS

LOCATION: The Khyber Pass, an Afghani restaurant on St Marks Place in New York's East Village.

SWEETHEART orders Charlow Sabz (otherwise known as Lamb and Spinach). Sweetheart enjoys macrameing in his sleep (*What?-Ed*), but only after feeding his Chia Pet - which is evidently a clay sheep that you water and sprouts grow out of its back.

ROGER orders the Quorma Baunjaun (Aubergine served with Basmati rice). During lunch Roger summoned up the facts that camels live in Afghanistan and revealed an urge to live in Marrakesh or even Turkey one day.

RONNIE orders samosa and tasted several types of tea before settling for a can of fizzy lemonade. Interesting Metal note: He doesn't have a TV and the last film he saw was Robert De Niro's *Taxi Driver*. (*Well, maybe not that interesting- Ed*)

DANNY orders Looleh (Ground beef and garlic), while trying to avoid Basmati rice missiles aimed at him by Ronnie. Danny professed a profound hatred at the prospect of being drafted into the army during times of tension.

ALL PHOTOGRAPHS: CAROLE SEGAL

WIN!

VIXEN'S CLOCK

WIN ONE of 20 copies of this limited edition VIXEN picture disc clock. Yes, you can tell the time while clocking one of the four Vixens. It's a copy of their latest single 'Not A Minute Too Soon', and it'll make sure that you're not a minute too late if you win one. All you have to do is answer the question correctly and be one of the first ten drawn out of the hat. And the question is: Who are Vixen currently on tour with in Europe? Answers on a postcard, please, to RAW Vixen, PO Box 3HU, London W1A 3HU.

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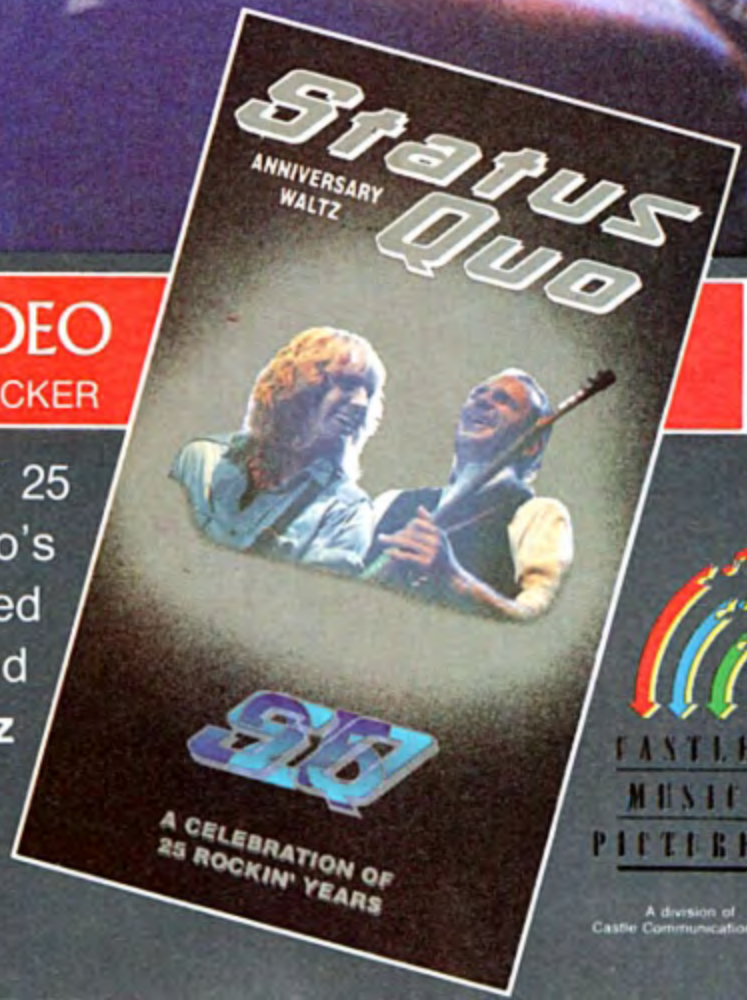

CASTLE MUSIC PICTURES

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CHEWING THE FA

Free in their prime (left to right): Simon Kirke, Paul Kossoff, Paul Rodgers and Andy Fraser

WALLY LOWE (MAGNUM)

"Free were very important to my kind. They had a great influence on bands at the time and still have today, a point proven by just how many contemporary groups still rip them off!"

MAT ALFONZETTI (JAGGED EDGE)

"Paul Rodgers is one of the best singers I've ever heard. And bands like Free just went out there and played. All modern bands seem to be concerned about is their fucking lights or something. Free's style of playing was straight from the heart and that's so important."

JAN KUEHNEMUND (VIXEN)

"Free's 'Alright Now' reminds me of going to hear bands in my home town of St Paul, Minnesota, because they

AT!

Their classic 1970 hit, 'All Right Now', has been used to sell Wrigley's chewing gum. It's been re-issued and is racing up the charts and a 'Best Of Free' is out to let everyone catch up with their unique hip-thrusting music. ANDY FRASER casts his mind back on the days of FREE. LIZ EVANS gyrates in agreement

FREE WERE nearly dinosaurs. They hit the high-time with 'All Right Now', sending the hips and hormones of a whole generation into frenzy. The track raced to number two in the charts and led everyone to believe Free were full of hairy chests and a singular style. Real Rock dInosaurs in the making.

The truth wasn't quite like that. Vocalist Paul Rodgers, bass player Andy Fraser, guitarist Paul Kossoff and drummer Simon Kirke were a unique combination, bound together at the soul.

Free came together in 1968, all aged under 20 (Fraser was just 16), had a hit with their third album, 'Fire And Water' (released in 1970) from which came the smash hit. Then they split just one year later. They couldn't sustain the weight of success. They got too famous too young and were too much into the Rock 'n' Roll lifestyle. It was a suicidal combination. After a year struggling with solo projects, Free reformed, mainly to try and save Kossoff from an early grave, but it imploded again and Fraser and Kossoff left after recording 'Free At Last' in '72. Rodgers and Kirke carried on and recorded 'Heartbreaker' in '73 with Japanese bass player Tetsu Yamauchi and Rabbit Bundrick, a Texan keyboard player, while Rodgers took over on guitar. Finally Free fell apart.

Rodgers and Kirke joined forces to exploit the cock Rock aspect of their original venture with Bad Company, while Fraser and Kossoff concentrated on solo projects. But Kossoff was going under. Obliteration was his motive and he was achieving it at the expense of his kidneys, liver and heart. He died on a plane to New York in 1976 at the age of 25.

Free never became Rock dinosaurs because they didn't live long enough. Instead they were strangled by the one song syndrome and to most became synonymous with 'All Right Now'.

all played that song. I don't think there was a local band that didn't. And, yes, I played it at some point!"

ANDY MITCHELL (TORANAGA)

"The 'Highway' LP from Free is probably the most complete album I've ever heard. It was this one that got me into the band 12 years ago, when I bought it second-hand and I have just become addicted to them."

LUKE MORLEY (THUNDER)

"The first band Danny Bowes and I were in at school played no less than seven Free numbers. Free were the band who introduced Soul into their music. They understood the concept of playing less rather than more. Paul Rodgers was one of the best singers of his generation, whilst Andy Fraser is the best Rock bassist of all time."

TWENTY YEARS on since the success of 'All Right Now'. Andy Fraser glows with a healthy Californian smile. Back in the UK, he's still surprised at the massive popularity of that one track.

"It was not one of our most important songs," he says. "In fact, I was very surprised at its success because it was really a throwaway tune. For some reason it's been given so much more attention than some of the other, more heartfelt things we were doing. At the time we actually wanted another song released!"

And that such an "unimportant" item should become such an anthem for the Metal genre, is that strange?

"It's funny, people tend to think of Free as a Metal band, but if you listen to 'Be My Friend' or 'Soon I Will Be Gone' it's more like a Soul band with an R&B groove and some Blues guitar thrown in. That's closer to where we really were."

The main ingredients of 'All Right Now', a red blooded riff, macho lyrics and a primal beat, is a potent mixture. The song immediately cast Free into the role of Metal studs, belying the true breadth of their music. They were in danger of becoming streamlined.

"I thought the cock Rock thing was a stage we'd grow through, but somehow we seemed to get stuck. It was like we were supposed to become caricatures, playing 'All Right Now' in working men's clubs. That scared me. The creative process ground to a halt.

"We all had different reactions to the lack of creativity and the superstardom. Kossoff's was to try and obliterate himself and a lot of the sensitive songs Paul Rodgers had been writing stopped coming. That was a great loss. Some of those songs were very valuable.

"Then there was the drugs thing, too. I must admit that it was quite a positive, creative thing for a while, but there is also a negative side to drugs and we began to experience all of that paranoia and isolation. We became very non-productive and with everything else it just didn't help at all."

Kossoff wanted, desperately, to be a guitar great, in the same league as Hendrix, Clapton and Page. But when people began to recognise the depth of his talent he couldn't handle it. Rather than face a crowd fully sober and in cold contact with reality, he copped out and chose to blur the edges, transferring any potential blame onto the bottle and the chemicals. He didn't know how else to handle it. And subsequently he killed himself.

ANDY FRASER hasn't seen the Wrigleys ad, but he reckons as long as it's good it can't do any harm to Free.

"The fact that the music hasn't changed is fine. If someone asked me to write music for a commercial, though, I'd say no. That really isn't my gig. Music is self-expression and I dry up really quickly if someone says, 'Hey, I need a song for Diana Ross or Wrigleys by eight o'clock'. But this is as much an ad for the music and the band as it is for Wrigleys, so it doesn't bother me at all. And the fact that it pays makes it even better!"

TWENTY-ONE years on, still as relevant as ever, 'All Right Now' could well be on its second climb of the charts. And not a dinosaur in sight.

"It's funny, people tend to think of Free as a Metal band, but if you listen to 'Be My Friend' or 'Soon I Will Be Gone' it's more like a Soul band with an R&B groove"

Andy Fraser today
Photograph: Tony Mottram

Classic Free live in action shots
Photos: Robert Ellis

WHERE ARE THEY NOW? (AND WHAT ARE THEY DOING?!)

Andy Fraser (above):

Lives in LA where he's been concentrating on songwriting. He's hoping to establish a successful solo career and is currently toting demos around which couldn't be further from what he achieved with Free, although he's had the chance to develop his voice away from the shadow of Rodgers.

Paul Rodgers (right):

Currently working with drummer Kenney Jones (ex Who and Faces) in a new band called The Law whose debut album is out shortly and is rumoured to sound 'something like Foreigner'.

Simon Kirke (bottom):

Still drumming for Bad Company, the band he and Rodgers formed when Free broke up. Brian Howe stepped into Rodgers shoes.

ALBUMS BY FREE

Highway - Released 1971

Fraser's favourite. Why? "Because it was such a natural thing. Tracks like 'The Stealer' were conceived, written and recorded the same night. They didn't exist before the night they were laid down. Things like that don't happen anymore. I think the whole album was done in two weeks. Some of my favourite tracks are things like 'Soon I WIII Be Gone' which is definitely a million miles away from 'All Right Now' and the Rock image. There's a sense of freedom in them that I really like."

Fire And Water - Released 1970

Contains that song, ('All Right Now', as if you hadn't guessed...) but also lesser-known, more sensitive material such as 'Don't Say You Love Me' and the classic title track, which has Rodgers in fine spine-tingling form.

All Right Now - The Best Of Free - Released 1991

The most recent compilation, and a perfect way to acquaint yourself with one of the most individual Rock bands Britain's produced. The hits are here. The slower moments are here. The Blues are here. An easy introduction which should prompt you to investigate further.

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Look out for the New Video Out March 18

PSYCHO ANALYSIS

Shaun Hutson is one of the UK's top-selling Horror authors, with such gore classics as 'Victims', 'Erebus', 'Assassin', 'Renegades' and 'Slugs' to his credit. He is also a fanatical Hard Rock fans, citing the likes of Iron Maiden, Queensrÿche and Great White among his favoured listening material. He is also a Liverpool fan...But despite that, he's quite a good bloke!

Hutson and world gurning champion Bruce Dickinson (occasionally of Iron Maiden): The horror!

ON THE COUCH WITHCULT HORROR NOVELIST (AND IRON MAIDEN FAN) SHAUN HUTSON

If you and various other Horror authors crashed on a desert island with no food, but with plenty of water, who would you eat first?
Clive Barker - the trouble is I'd be sick a couple of hours later!

If you were in a balloon with five other people and one had to be thrown out in case it crashed, what would be your excuse for not being thrown out?
I reckon I'd be the smallest one in the balloon. Besides, my contribution to society is bound to be greater than any of the others.

If by cutting off your finger you could guarantee personal wealth for the rest of your life, would you?
Definitely. I'd cut a whole hand off. If someone offered me £10 million I'd cut off both hands and type with my nose!

If you were walking through the jungle and came across a wall blocking your path, what would you do?
I'd try and climb over it and see what was on the other side. If it was awful, I'd walk back to where I came from.

What is your favourite screen monster?
King Kong. I'm a sucker for a brute who gets the pretty girl!

You're offered everlasting fame at the expense of an author whom you really admire. Do you seize the opportunity?
Oh sure. No matter who it was. Let the fuckers die!

If you could wipe one memory from your mind, what would it be?
It would have to be Michael Thomas scoring the goal that gave Arsenal the league championship at Anfield, against Liverpool a couple of years ago. It was certainly the worst moment of my life.

Do you recall your last nightmare?
The last one I had was in 1963 when I saw a film called *Night Creatures*. It had one scene with smugglers dressed up as skeletons, riding on horses camouflaged as skeletons galloping along Romney Marshes. It scared the hell out of me. That is the only time I've woken up in a sweat from a bad dream.

If you could zap one person off the face of the earth, who would it be?
I could say Saddam Hussein, but that's too obvious. In reality I don't hate anyone enough to have them zapped.

What's your second favourite screen monster?
Phil Alexander. No, I'd have to go for Godzilla, because he flattened Tokyo, and when I went there for three days I had a shitty time!

Have you ever played a dirty trick on someone and immediately regretted it?
Not really. I've played practical jokes or people, but none I've regretted. I've never done anything too appalling to anyone. Perhaps the worst I've played is on the public by getting my *Renegades* novel into the *Sunday Times* best sellers list!

You've just passed away and you arrive at the Pearly Gates. St Peter offers you the choice of a second innings as either a tortured artist or a happy-go-lucky production worker with a wife and kids. What would you choose?
I'd come back for a second go as a tortured artist. There's absolutely nothing to beat it.

Analyst:
Malcolm Dome

VERDICT

Strange as it may seem, Mr Hutson seems to be an incredibly normal person - well, if you consider an urge for the Heavy Metal lifestyle and mutilating your body in the cause of money to be normal. He obviously feels a kin-ship with the King Kong character in a 'beauty and the beast' way, and the dream scenario scared *me* too. KNEEL JUNG

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MAGNUM 'Days Of No Trust'
MOTLEY CRUE 'Dr Feelgood'
POISON 'Your Mama Don't Dance'
QUIREBOYS '7 O'Clock'
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TIGERTAILZ 'Sick Sex'
VAN HALEN 'Panama'
WHITESNAKE 'Is This Love'
WOLFSBANE 'Manhunt'

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6

GUITAR HEROES?

They solo mercilessly! They have 'ability'! But are the New Wave of guitarist's guitarists any good? Do they all just sound the same? Guitarists TONY CLARKIN from MAGNUM and JAGGED EDGE's MYKE GRAY offer us a guided tour through the cream of the crap. . ., er, crop in a Widdling, Piddling, Solo-ing extravaganza. Is there life on the other side of the plectrum? Words: DAVE 'Wid' LING

CHRIS POLAND

Return To Metalopolis

Roadrunner RR 9348-1

MYKE: He was trying to be very freeform and spontaneous, almost Jazzy, but the drums are too busy and there are so many time changes that it stops Chris from getting into the groove. Not structured enough.
STAR QUALITY: 3 WIDDLY VALUE: 9
SONGS: 3 SNOOZE FACTOR: 8

TONY (in shocked tones): He was in Megadeth? For me it was too mathematical.
STAR QUALITY: 5 WIDDLY VALUE: 8
SONGS: 3 SNOOZE FACTOR: 5

JASON BECKER

Perpetual Burn

Roadrunner RR 9528-1

TONY: Technique-wise it's great, but I like a bit more melody. Did I find it interesting? Yeah, but like a lot of these albums it just flies past you the first time you hear it. Maybe it's better after a few plays?
STAR QUALITY: 10 WIDDLY VALUE: 8
SONGS: 7 SNOOZE FACTOR: 2

MYKE: I'm a massive Becker fan. Many of these guitarists play right over my head, but in one song he'll encompass six or seven different scales. He's on David Lee Roth's new LP 'A Little Ain't Enough' and that stuff's fantastic, he even plays things like Blues. Most widdly guitarists can just widdle, and that's not true in this case.
STAR QUALITY: 10 WIDDLY VALUE: 10
SONGS: 6 SNOOZE FACTOR: 3

RITCHIE KOTZEN

Dream Fever

Roadrunner RR 9367-1

TONY: Most American guitarists have now reached such a high level of technical ability that they all sound like each other. It takes somebody special to stand out. Ritchie has a good Blues feel - and a good voice - but it's not the kind of stuff I'd listen to.
STAR QUALITY: 8 WIDDLY VALUE: 10
SONGS: 7 SNOOZE FACTOR: 3

MIKE: There's more to listen to because of the vocals. There's a Hendrixy, Jazzy feel and it's almost as though he's trying to be three different guitarists in one, but I enjoy his style.
STAR QUALITY: 7 WIDDLY VALUE: 8
SONGS: 6 SNOOZE FACTOR: 4

JAN AKKERMAN

The Noise Of Art

No Speak/IRS 01

TONY: It starts off brilliantly, but I got bored with it very quickly. I can take it or leave it, it's too much like background music.
STAR QUALITY: 5 WIDDLY VALUE: 3
SONGS: 4 SNOOZE FACTOR: 4

MYKE: The difference between this one and most of the others is that they're playing to show off. This is music in itself. It's nice old-style Blues, and I suppose it's alright.
STAR QUALITY: 5 WIDDLY VALUE: 2
SONGS: 5 SNOOZE FACTOR: 3

GREG HOWE

Greg Howe

Roadrunner HR 9531-1

MYKE: The most ferocious of all the guitarists we've listened to, it takes something special to play that fast for that long. There's some melody in his playing, but

MICHAEL LEE FIRKINS

Michael Lee Firkins

Roadrunner RR 9399-1

MYKE: My mouth is open just listening to him. His style draws from Blues and Country & Western, whereas most of the others just have Classical influences, and that's the difference. Along with Nuno Bettencourt (of Extreme) he's up there with the best.
STAR QUALITY: 10 WIDDLY VALUE: 10
SONGS: 10 SNOOZE FACTOR: 0

TONY: A really great album. Excellent guitar playing, James (Kottack, ex-Kingdom Come) playing the drums brilliantly and some superb melodies. He's got everything a guitar player should; technique, style and melody. I'm taking this home!
STAR QUALITY: 10 WIDDLY VALUE: 10
SONGS: 10 SNOOZE FACTOR: 0

ROBBY KREIGER

No Habla

No Speak/IRS D-82004

TONY: He wasn't even a good player when he was in The Doors, the keyboard player did all the solo stuff, and it still sounds like he's using the same guitar! Allowing people like this to make records just because they were in The Doors is taking nostalgia too far.
STAR QUALITY: 2 WIDDLY VALUE: 1
SONGS: 1 SNOOZE FACTOR: 9

MYKE: I'm stuck for words, it's awful. We've just been listening to so many tremendous musicians, and then we finish by listening to a man with no hands trying to play guitar! I wouldn't recommend it to my worst enemy.
STAR QUALITY: 0 WIDDLY VALUE: 0
SONGS: 2 SNOOZE FACTOR: 10

DAVE SHARMAN

1990

Noise International N 0152-1

TONY: It doesn't appeal to me, I'm afraid, especially after Michael Lee Firkins. He's proficient, but I like a guitar to sound like a guitar and not an effects rack. A bit uninspiring. Can you mention that we didn't listen to all of these albums in their entirity, because these comments might sound a bit flippant otherwise?
STAR QUALITY: 6 WIDDLY VALUE: 6
SONGS: 4 SNOOZE FACTOR: 4

MYKE: He's English and it's good that he's trying to compete with the American guitarists. He's very young and he's going to get better, but the guitarists that I like have always had a main influence, whether it's Blues, Jazz or Funk. Dave's technique seems to have been influenced by those second generation musicians and he's not drawing from anything with real roots.
STAR QUALITY: 6 WIDDLY VALUE: 7
SONGS: 3 SNOOZE FACTOR: 3

Axe attack! Magnum six-stringer Tony 'No Hat...For Once' Clarkin (left) and Jagged Edge guitarist Myke 'That's Coz I Nicked It!' Gray set the RAW Death Deck to eleven and run for cover!! Widdle frenzy!

Judas Priest's Rob Halford live! A Cliff Richard in leather and studs!

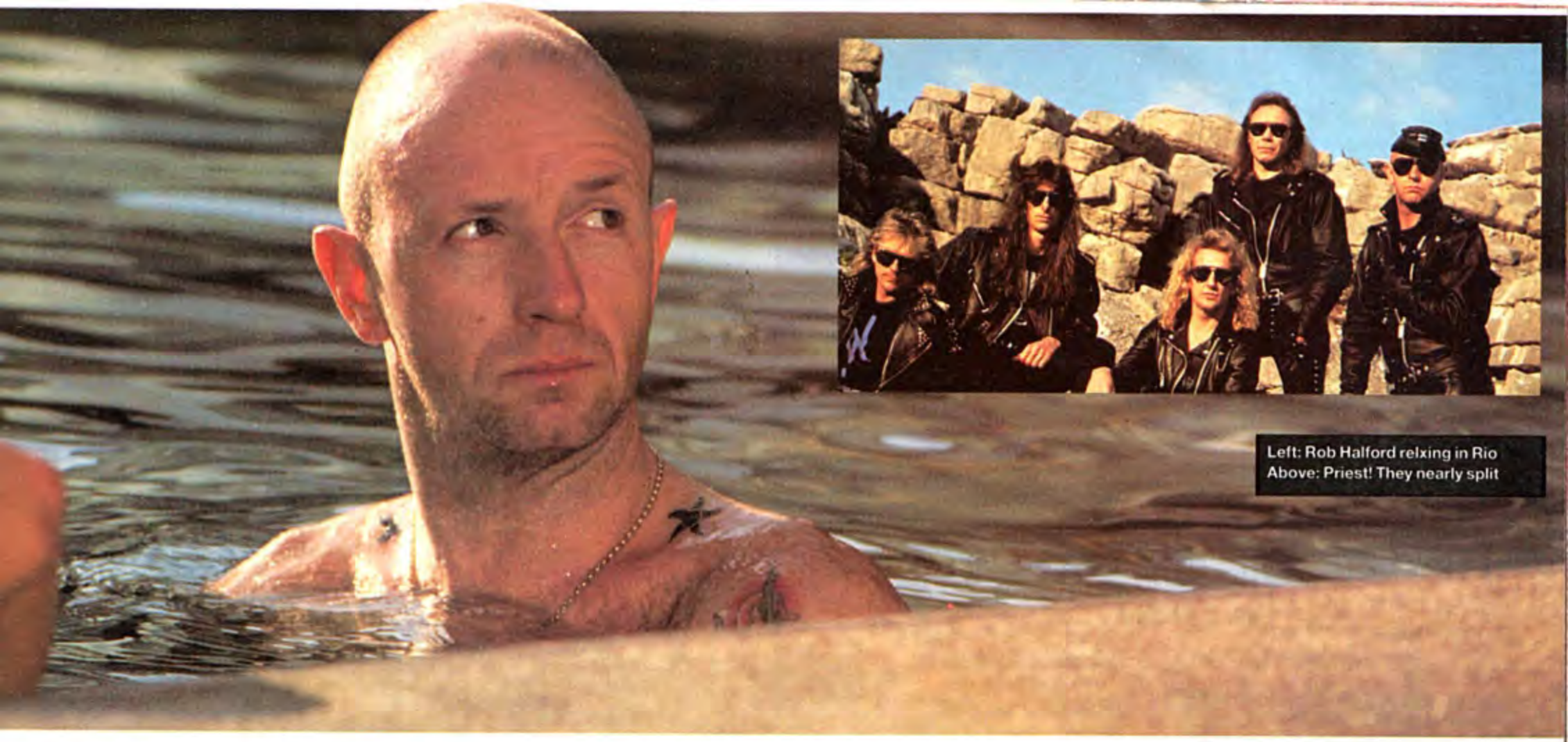
Still as

"IT'S TRUE, we were seriously considering packing it in. We talked about it before the album came out, and we thought, 'What's the point of continuing if the public doesn't really want us anymore?' I mean, I don't want to be in a band with dwindling album sales, which has to play in front of 'more select' audiences. Fuck that! I want to touch as many people as possible, I want to get MORE popular!

"So, in a way, 'Painkiller' has saved Judas Priest's life. It seems as if we now have more than one album left in us. And, if we've got more than one album to do, then maybe we've got one more tour to do as well. Perhaps there's life in the old Priest yet!"

The relief on Halford's face is that of a Death Row dosser given an eleventh hour reprieve. He's leaning forward, elbows on knees, hands on chin, and smiling like an Acid House symbol. We're poolside at a posh hotel in Rio, the day before Priest's date at the 'Rock In Rio II' festival, and the sun is shining in more ways than one...

It has to be said that prior to the release of 'Painkiller' late last year, life for Judas Priest wasn't easy. Not only were they embroiled in a courtroom drama in Reno, faced with a charge of inspiring the suicides of two of their fans, but they were also drummer-less, relatively directionless and at a point in their career where the failure of their two previous albums



Left: Rob Halford relxing in Rio
Above: Priest! They nearly split

hard as hell

JUDAS PRIEST have split up! Yes, the Brummie five-piece, who helped pioneer British Heavy Metal in the '70s, have decided to call it a day after a 17-year career, and. . .

. . .Well OK, so that isn't quite true. But that could easily have been the case had the band's latest album, 'Painkiller', not eased the nervous headache that the Priests were beginning to develop over their future. Ask singer ROB HALFORD. . . HELEN VASSALLO did

to really ignite the Metal world had hung a question mark over their stature.

Priest's answer? To belt up and buckle down; to sniff the air of the current Metal climate and ride the prevailing wind. 'Painkiller' surged like a Thrash album, the band thundered like youngsters above the beat of new drummer Scott Travis (ex-Racer X), and Halford himself emerged like a man possessed, shaven-headed, newly-tattooed and screaming for yet more vengeance. The wheel had turned full circle: Priest had milked the influences of those bands who'd been influenced by Priest in the first place!

"That's an interesting thought," says Halford, "you could be right. I think there was an underlying feeling when we did 'Painkiller' that because of the reception than 'Turbo' (1986) and 'Ram It Down' ('88) got, we were out to show people what we were made of. And the intensity of how it was performed and recorded resulted in a record which has had an incredible impact, especially in Europe.

"I mean, you know how versatile Priest can be, but what we wanted to know was exactly what our fans wanted from us. We listened to them and realised that they'd rather have 'Painkiller' than 'Turbo', so that's that. Plus, I'm much more at home singing: 'Twisting the strangle grip won't give no mercy. . .' than 'I'm your turbo lover. . .'. I'd much rather go 'Hell Bent For Leather' than 'Turbo Loving'. . .

"Actually," he continues, narrowing his eyes, "I wish 'Painkiller' had been even harder now. I want to go *real* Hardcore, get really, really intense from now on. That's why I'm having tattoos done. I don't think it's a case of clinging on, or being desperate to stay with it. It's just that I've been doing this Heavy Metal thing for such a long time now, and I love it so much that I want to make the most of the rest of my career. I don't want to mellow out in middle age, I want to go to the opposite extreme. I want the next album to sound like the Cro-Mags or someone, really explosive and intense, something that really rips the skin off your face. I don't like safe music, I like stuff that hits you in the guts, churns you up inside, provokes you, makes you react. . ."

And the tattoos? Another step towards Cro-Mag territory?

"No, they've fascinated me since I was a kid. I never understood the psychology behind it all, which is really deep, but now I've gone into the origins of it, how it developed, the culture, and how it was used by everyone from the Eskimos to the ancient Egyptians. I'm really into them. There's something primordial about carrying something around on your skin for the rest of your life.

"However, he winces, rubbing the Pterodactyl on the side of his head, "it's the most painful thing I've experienced in my life. The things you do for Heavy Metal!"

Indeed. From their early-'70s days of slogging around the continent in the back of a Transit van ("I remember it well," laughs Rob, "minus 20 degrees in Stuttgart, the diesel's frozen, we're sleeping in a van, cleaning our teeth in the snow. . .") to the arena-wrecking romps of the '80s, Judas Priest have done a helluva lot for the Brit HM cause. And on the 'Painkiller' tour, whether it be in Yugoslavia, Austria, South Korea, Alaska - all places they've never played before - or even Donington ("I'd love to do Donington this Summer and we're keeping ourselves free for it, even though nobody's asked us yet!"), Priest will continue to do their duty like seasoned ambassadors.

"I think it's very important that Judas Priest continues to function," Halford concludes, "because we're flying the flag for British Metal. Heavy Metal is a British invention - it's not American, it's not German, it's BRITISH! - and I'm very proud that we're still able to be involved in it. Plus, I think we truly represent the real essence of Metal; I don't think you'll find any other band in the world more representative of Heavy Metal than Judas Priest.

"And on top of that our fans are the best in the world, all Metal fans are. Heavy Metal is not just a passing phase, it's part of your life forever once you're into it. It's like Elvis Presley fans; those people were fans from the beginning until he died, because he's a major part of their lives. In the UK I suppose the comparison would be Cliff Richard. . . so in a way you could say Judas Priest are the Cliff Richard of Metal!"

SINGLES

THE GODFATHERS and the CYCLE SLUTS FROM HELL root through the week's 45's. Overseen by LIZ EVANS.

VIXEN

Not A Minute Too Soon

EMI MT 93

QUEEN VIXEN: I think for the kind of music it is it's good. It's like mid-America driving music. Some of them are from Minnesota so they're singing where they come from. Her voice sounds good.

PETE COYNE: I think this sort of stuff probably works better in America than it does over here. Just things like driving around, the music sounds different out there, some of it doesn't travel. This certainly doesn't, it sounds like the Partridge Family or someone, really weak and submissive.

MIKE GIBSON: It's following all the rules, you know exactly where the guitar solo's coming in, very predictable.

PETE: How do you feel about being roped in with all these bands just because you're girls?

SHE FIRE OF ICE: I think the Rock 'n' Roll business doesn't know how to deal with girls.

LIZ: So the answer is to wrap them in layers of hairspray, equip them with a song to surpass all in the bland stakes and win on lack of style and imagination. Sure-fire success, enough to make you cry.

SODOM

The Saw Is The Law

Steamhammer LC 9002

QUEEN VIXEN: I'm really glad they've gotten back to being funny, cos they did 'Agent Orange' and that was more political, but before that they were funny too. I don't know if they think they're funny but.....

PETE: I sincerely hope they think they're funny. If there isn't a sense of humour involved, well...

QUEEN VIXEN: They're one of my favourite bands.

SHE FIRE: Well it was better than the last one.

PETE: Marginally better than Vixen yeah, true. Although it should've been called *Saddam*, much more heavy.

MIKE: I bet they're gonna end up in a lot of court cases though with teenage youths and chainsaws.

PETE: It didn't really sound like a single, it didn't catch you. I don't mean radio-friendly, just me friendly.

LIZ: Nice chainsaw effects in the middle of an averagely Metal number.

GIANT INTERNATONAL

The Beat That Kicks My Head

Nation Records NR0007T

PETE: I thought he was trying to put on too much of a London accent, and it seemed to be caught in between trying to do a Funk thing and trying to do a Rock thing and not working well at either really.

MIKE: At first I thought it was going to be like the Red Hot Chili Peppers, then it went a bit baggy and then you hear a bit of The Shamen in there, but I noticed they produced themselves so I reckon they could be quite good if they got the right producer.

PETE: West London, I think that's the one that does it really, produces all the professional Cockneys since The Clash back in '77. Do you have professional New Yorkers?

SHE FIRE: Yes definitely. You get the Homeboy, headboy shit.

LIZ: Lost between Gaultier Rock (ie. street wise and trendy but still hard muthas) and *The Face* style Pop. Seeing as both directions are directionless it doesn't make much difference.

JAGGED EDGE

Hell Ain't A Long Way

Polydor PO 132

PETE: It's hard to feel anything about that really.

MIKE: The singer likes David Coverdale doesn't he?

SHE FIRE: It's that same genre, that same kind of AOR driving down the road type thing.

PETE: Well there is a place for this type of thing, every time I turn around something like this has gone Top Ten in America.

MIKE: They look the same as all the others, they sound the same as all the others, they'll do very well.

PETE: I suppose everybody does want to sound the same nowadays though don't they? The pressure's on.

SHE FIRE: People want to make a lot of money and there's a lot of them that get in the business that aren't really interested in being creative.

LIZ: Well crafted, well played, not quite stirring material, and certainly not enough to raise the hairs on the back of your neck.

JOE SATRIANI

I Believe

Music For Nations 12 YUM 120

SHE FIRE: I like that!

MIKE: The mandolin's lovely, but I bet when that's edited for the radio which I'm sure it will be, it'll be a really good Pop song. At the moment there's too many musical breaks.

PETE: I thought it was too nice sounding. All the love songs you hear nowadays are all about my baby, my angel. Why don't you ever get songs where they have a fight and she throws all his clothes out, cuts the legs off his trousers and rips his shirts up and then they get back together again the next day? It's all too nice and clean.

QUEEN VIXEN: Yeah one where she puts Nair (hair remover) in his conditioner would be good. I know a girl who did that once.

LIZ: One for lovers of a dreamy disposition. If it's violence you want stick to Sonic Youth or Tad.....

TAD

Jack Pepsi

Sub Pop JP - 324 SP -7/121 -17/13

SHE FIRE: An entertaining bit of noise!

PETE: I didn't mind that.

MIKE: These mountain boys, they're psychos aren't they? There's a lot of good bands coming out of Seattle.
SHE FIRE: Yeah that Sub Pop label's got a lot of good people.
QUEEN VIXEN: I really liked it. I've never been to Seattle though.
LIZ: Seattle's meatiest lays a huge slab of mountainous Grunge force Rock before us yet again. With spoken vocals (as opposed to mashed) this has a distinctive sound. Don't let it sit on you.

DESTROY THE BOY

Only One Night

White Light WL001

SHE FIRE: Sounds like the singer listens to too much Patti Smith, she needs to establish her own vocal identity more. It was all right.
PETE: It was quite good for a first record, it'll get better. Quite catchy, had its moments just wasn't overall mindblastingly brilliant.
LIZ: Patti Smith swallows Nico on vocals and just about survives a fairly mediocre song. Let's hope they do get better.

DRAIN

Black Fist

Trance Syndicate Records TR-04

QUEEN VIXEN: I like the guitars on that.
MIKE: It reminds me of 'Nag, Nag, Nag' by Cabaret Voltaire.
SHE FIRE: It's kinda like noise-mush.
PETE: Yeah, I couldn't hear the vocals, I couldn't hear the guitar or drums or anything. John Peel loves this sort of stuff doesn't he so he'll play it cos nobody else will like it.
MIKE: It would better if you could hear the vocals.
PETE: I just couldn't see anything going on in there really, it's just too much of a mush. I mean I'd rather listen to a mush than Vixen but...
SHE FIRE: No, the guitar's all right.
LIZ: Great blast of completely indigestible noise from Butthole King Coffey and ex-Squid chap David McCreath. Beautifully impossible to do anything to.

JANE'S ADDICTION

Been Caught Stealing

Warner Bros W0011

PETE: I really like them. I went to see them in Los Angeles a couple of years ago, I was really wrecked and I'd never heard any of their records, I just had to go by what they did live and it was fantastic. I like it cos it touches on lots of things, it's very individual, very pretentious, very heavy at times, there's so much going on, he's very smart that Perry bloke. And I can't see why this album cover should be banned in America. You've probably got things like this in museums all over the fucking world.....
MIKE: It's good the way they've caught on in this country, they haven't had any major radio play it's all been word of mouth. They're one of the best live bands I've ever seen, the way they transfer it, although in fact I suppose they transfer their live thing to records.
QUEEN VIXEN: They're accessible but they're weird too.
PETE: You can tell he likes Robert Plant without ripping him off.
SHE FIRE: The video for that song's been having a lot of play on MTV. It's great, it's real cheesey and low budget.
MIKE: I for one'd be gutted if I saw them in one of these Winger style videos.
SHE FIRE: I love this band, they're one of my favourite bands of all time.
LIZ: Ingenius but by now we've come to expect little else from the art of Mr Farrell. And I doubt if we'll get anything else.

Singles Club (left to right): Queen Vixen, Pete Coyne, Liz Evans, Mike Gibson and She Fire Of Ice

"We're so f***ing

THE STORY SO FAR

Pressure is something that the Sao Paolo quartet have learnt to live with in the two years that have elapsed since the release of their first internationally-distributed album, 'Beneath The Remains'. Universally acclaimed, it's an album which has brought the foursome out of their Brazilian shells to the point where they're perceived as the band most likely to succeed in wrestling away Slayer's Thrash crown. Despite the quantum leap made during the last two years and the excessive amount of hyperbole levelled at them, the outfit are unaffected by people's expectation of them.

"With this album we just decided to forget about what 'Beneath The Remains' had achieved for us. What we had to do was just get back to reality and approach the album as if nothing had happened and we were trying to get out of Brazil all over again," states Max. It's now 24 hours later and we're on the band's tour bus on the way to the first of 25 dates. Last night's recording session finished at four in the morning.

"Looking back at 'Beneath...', it was still very much an underground album. We're now in the same situation that Slayer were in a few years ago. They already had everything with 'Hell Awaits' but they needed 'Reign In Blood' to become huge. That's what we hope 'Arise' will do for us."

ROADKILL

While 'Arise' contains a newfound sense of live and direct energy, Sepultura's undoubted stomping ground is still onstage. And on the first night of this tour, ploughing their way back into the live fray proves to be rather problematic. Their first gig the day after their protracted studio stint is in West Palm Beach and sees them apparently firing the odd blank among numerous high-velocity salvos. The second night in Miami they hit the stage with a vengeance, exhibiting a rare ferocity which overrides the odd fumbled lyric or missed beat.

ESCAPE FROM BRAZIL

The third night sees them at The Cuban Club, Ybor City, less of a club, more a courtyard out back, lost between the touristic glow of 'historical' Tampa and its ethnic trinketry and the ethnic reality behind the crumbling American dream is hidden away.

The stage for the evening's hostilities is minuscule with a PA resembling little more than a set of frontroom stereo speakers.

"We've played worse places," shrugs Max, heading bar-wards with Andreas in tow.

IT'S FOUR in the afternoon in Tampa's Morrisound studios in Florida. Scattered around the control room are assorted members of Sepultura and renowned producer Scott Burns. After a month in the studio the Seps are putting the finishing touches to their forthcoming album, 'Arise'. This is their last day in Morrisound and they still have a track to record, a cover of Motörhead's 'Orgasmatron' for inclusion on the B-side of their first single from the album, 'Under Siege'.

Despite Burns' discipline, Sepultura appear oblivious to the pressure they're under. Drummer Igor Cavalera snatches a quick burger before preparing to lay down the rhythm tracks. Elsewhere, his brother, frontman Max, chatters away happily about the band's progress with ever-taciturn bass player Paulo Jr grinning in agreement as guitarist Andreas Kisser busies himself re-stringing his six-string.

happy to be out of Brazil!"

Challenging Slayer for their Kings of Thrash crown, SEPULTURA have left their sun-drenched homeland to record their second album and take their songs on the road. PHIL ALEXANDER went with them. CAROLE SEGAL took the photographs

Sepultura hang tough (left to right): Igor Cavalera, Andreas Kisser, Max Cavaliera and Paolo Jr. Inset: Max and guitar thing!

"The thing you have to understand is that playing these sort of gigs allows us to learn even more about performing," continues Max, "Touring America gives us the chance to live our music, so we use it for everything we can get. It's sad when we think back to all the bands in Brazil who are repressed and aren't going anywhere so we don't complain about the shit we get. They're going to play bars for 15 years making shit money and getting bitter. Things in Brazil are really fucked if you're a musician."

"There's no difference in the eyes of the government between a musician and street cleaners," adds Andreas. "To them musicians are drug addicts and thieves."

"With us there's very little respect in Brazil. We've been allowed to play the Rio festival but that isn't because the promoter likes us, it's just that we've got out of Brazil so a lot of people look to us as a source of inspiration."

BEYOND RELIGION

Despite such apparent contempt for things back home, Sepultura's feet are firmly entrenched on Brazilian soil. Not only do all the band still live there, but the Brazilian experience itself has continued to form the backbone for the lyrical vitriol that has coloured both 'Beneath The Remains' and its successor 'Arise'.

"I can tell you about everything that's wrong with Brazil but I love it there," clarifies Max. "I just get pissed off when I look at the hopelessness that the country's youth are suffering. That's what I wrote 'Dead Embryonic Cells' about. It's just about the fact that people are almost born dead, living in a trauma that's about to explode. It's all due to the amount of repression in the country. That's what I concentrated on for 'Under Siege (Ireguenum Irae)', the religious oppression that you get there. Brazil is such a strong Catholic country. I got a lot of inspiration from *The Last Temptation Of Christ* movie because the question of choosing your fate is very important to me. It's that kind of repression that religion puts on you and, in Brazil where there's so much suffering already, people don't need to suffer more by having guilt thrown at them."

WELCOME TO HELL!

By the time Sepultura hit the stage the temperature has dropped, seemingly approaching sub-zero. The Tampa crowd - consisting of various members of Morbid Angel, Nocturnus and Deicide - is disappointingly small bearing in mind the city's mythical status in Death Metal circles. The PA sounds like a cement mixer on overdrive, and the wind has reached chill factor ten. Hell, they say, is flame-whipped, tonight someone must've turned the thermostat down.

Nevertheless, Sepultura soldier on charged and firing between gritted teeth, armed with a surfeit of faith. It's a far cry from the triumph of the previous night but even with the elements - human and otherwise - against them, Sepultura serve a savage brew of guttural potency and Marshall-fuelled might.

"We're so glad to be out of fuckin' Brazil!" bellows Max as he launches into a searing version of 'Inner Self'. You know means it. And that's exactly what separat Sepultura from the baying hordes of pueri Thrash merchants currently plying their t wares. They really *do* mean it!

LIVE!

DEEP PURPLE

Sportshalle, Frankfurt

17.2.91
VERDICT: As good as we could've wished.

SET LIST: 'Burn'/'Black Night'/'Truth Hurts'/'The Cut Runs Deep'/'Perfect Strangers'/'Fire In The Basement'/'King Of Dreams'/'Love Conquers All'/'Difficult To Cure'/Keyboard Solo/'Knocking At Your Back Door'/'Lazy'/'Highway Star'
ENCORE: 'Smoke On The Water'

"WE PROBABLY won't get it right 'til about 12 months into the tour," joked Jon Lord in the hotel bar before the gig. But you don't sell in excess of 80 million LPs by being slap-happy and tonight's show turned out to exceed even the hopes of the moustachioed keyboard maestro at such an early stage in the latest line-up's development.

Throughout their numerous personnel changes, Deep Purple have never failed to intrigue. And although there are those who doubt the validity of a Purple who feature Joe Lynn Turner on vocals, this powerful and utterly compelling performance should put all the doubters firmly in their places. Great songs, stunning lasers and the traditional poise and majesty of a supremely talented band ensured their ultimate triumph.

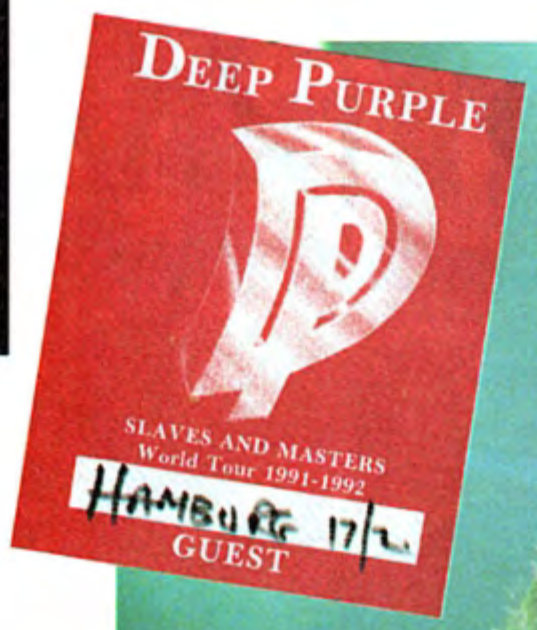
Two numbers was enough to force the point home. Incredibly, they chose to open with 'Burn' (the title track from 1974's Coverdale-era classic), guitarist Ritchie Blackmore springing from the shadows to crank out the timeless riff, though Turner was sensible enough not to attempt to re-create Glenn Hughes' original Bluesy brilliance during the chorus. And following up with 'Black Night' ensured the momentum was maintained, Turner proving himself to be more than just another poofy AOR singer with a remarkably Gillan-esque interpretation of the 1973 gem.

So the new boy had survived his baptism. And he came into his own during the five songs aired from the current 'Slaves And Masters' album. Already, the quintet feel relaxed enough with these songs to extend and re-shape them, the surging 'The Cut Runs Deep' inheriting an unexpected tribal mid-section. Meanwhile, 'Truth Hurts', leisurely paced and bathed in lasers, throbbed seductively. And 'Love Conquers All' saw Turner strap on his own guitar to augment Blackmore on a serious arena-pleasing smoochie.

1972's 'Lazy' and 'Highway Star' wound up a virtually faultless set, before the band took their inevitable encore. Needless to say, Blackmore was down the ramp, out of the hall and on his way to the hotel while the other four took the applause, concluding 90 minutes of entertaining, riveting Hard Rock as only legends know how.

Oh, and they played 'Smoke On The Water' too!

DAVE LING



Deep Purple guitarist Ritchie Blackmore: A performance to put the doubters in their places

ALL PHOTOS: PETE CRONIN

Deep Purple vocalist Joe Lynn Turner (left) and Ritchie Blackmore: A virtually faultless set

VIXEN

Olympiahalle, Munich

15.2.91

VERDICT: Clinically excellent.

MANFULLY IS not the right word for the way Vixen won the crowd's approval tonight. Bravely, aggressively and confidently are descriptions which certainly all apply, however, since opening for Deep Purple would have been forbidding enough had the massive arena been sold out.

As it was, the opening swagger of 'Rev It Up' was more than enough to distract the beer kiosk queues. And the hook of the Richard Marx-penned 'Edge Of A Broken Heart' filled the floor with the previously sceptical and the formerly unaware, all Rocking attentively and trying to get a better look at the band, who themselves looked better than ever.

With time for only seven songs, Vixen picked the gold out of their not always glittering catalogue. Why some of their precious minutes were used up by solos is hard to figure, though. All four members proved their formidable abilities long ago, and the instrumental breaks between 'Love Is A Killer' and 'Hellraisers' caused their hard-won momentum to falter. The only other drawback was their paradoxically characteristic lack of character. Vixen frequently seem like they've been sonically airbrushed.

This intangible aside, the band turned out a strong show with a tolerable arena sound quality, filled in by keyboard player John Thomas. Bassist Share Pedersen has always been good, but her development was noticeable as she and invariably ace drummer Roxy Petrucci added a sassy sexiness to current single 'Not A Minute Too Soon'. Guitarist Jan Kuehnemund and vocalist Janet Gardner displayed their usual skill and poise, especially on the closing 'How Much Love'. It's just their disturbingly clinical quality that prevents Vixen from being wonderful.

CHRIS MARLOWE

Vixen bassist Share Pedersen (left) and vocalist Janet Gardner: 'Disturbingly clinical'

Vixen bassist Share (left) and guitarist Jan Keuhnemund in action

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LIVE!

Cerebral Fix bassist Frank Healy: Intellectual??

PICTURES TONY MOTTRAM

CEREBRAL FIX

VICE VERSE

Marquee Club, London

13.2.91
VERDICT: Onwards and upwards.

TO STATE that Vice Verse proved to be an unfeasibly bad support band would be like saying Sebastian Bach likes the sound of his own voice. With a dubious singer and the now pre-requisite Funk offshoots, the youthful quintet ploughed through a selection of gangling, uninspiring Thrash.

Thankfully, Cerebral Fix proved to be a far more intellectually nourishing and musically satisfying prospect. A fairly large crowd had assembled to cheer the Brummies on as they cast aside a long spell of silence and charged through a brief yet exhilerating set that took in most of the excellent second LP, 'Tower Of Spite' (released on Roadrunner).

"I hope you're in the mood for headbanging," teased Ronnie James Dio-sized frontman Simon Forrest before the quality Doom-meets-grunge of 'Feast Of The Fools'. And there was much more to enthuse over, 'Tower...' itself being a piledriving statement of intent, Tony Warburton and Gregg Fellows' guitars confidently growling as the tune lumbered around like a Jolly Green Giant on acid.

Yeah, the Fix have made great strides since playing with Sepultura at The Marquee last May. Keep it up!

DAVE LING

THEONETHING

Marquee Club, London

11.2.91
VERDICT: Outstanding potential.

DELIBERATELY KEPT away from the cynical, piercing eyes of London until they were truly ready for the ordeal, tonight Northampton trio TheOneThing proved that they have the capacity to become a significant factor in the '90s Rock pool.

Led by the ice-cool and charismatic Jan Salandiak (a phenomenal guitarist and a vocalist with a highly polished if individual slant), the threesome simply oozed melody, whilst proliferating an intensity and passion that overwhelmed. Drummer Dave Smith and bassist Michael McClure proved to be ample foils to Salandiak's mesmeric if stoic application, as the band exploded through a ten-song set dripping with potential masterstrokes. 'Heaven', 'Rain', 'Upside Down'...It seems almost churlish to single out any number from the rest. All amazed in their maturity and attitude.

TheOneThing have all the bases covered, being sufficiently quirky to appeal to Alternative Rock fans, undoubtedly melodic enough for AOR-sters, inestimably thunderous enough for Metalheads... And also possessing a rare grasp of musicianship. As It Bites fragment and dislocate, I think their successors are already on the march.

MALCOLM DOME

Cerebral Fix vocalist Simon Forrest: Tall he ain't!

LIVE!

NEW MODEL ARMY

Marquee Club, London

14.2.91
VERDICT: Fun for the fan club.

VALENTINE'S DAY usually conjures up lace and cupids, not the ponytails and clogs of New Model Army's much-travelled followers. This was a benefit gig for several of the latter who had been arrested in Nuremburg. An unexpected cover of The Animals' 'We Gotta Get Out Of This Place' was therefore an appropriate opening on several levels, besides being musically suitable to NMA's own aggressively straightforward style.

The rest of the material was top-notch too, even if the band wasn't at their memorable best. Newer songs included the pretty, semi-acoustic 'Marrakesh', the messianic 'Lust For Power' and the rumbustiously well-received 'Get Me Out'. The archives yielded mostly singalong favourites like 'I Love The World' and 'Stupid Questions', while the bittersweet 'Green And Grey' was reworked into almost a marching song. An unsurprising anti-war theme ran through much of Justin Sullivan's commentary, becoming overt when the brutal honesty of 'Vengeance' was dedicated to "George Bush, Saddam Hussein and the rest of those bastards".

It wasn't all doom and gloom with a backbeat, however. The Kinks' 'Til The End Of The Day' was introduced with an entertaining mass dicussion of the first records people ever bought. The most negative thing about the evening, in fact, was the abysmal sound quality. It was remarkably similar to, and just about as enjoyable as, hearing the neighbour's stereo through the bedroom wall.

CHRIS MARLOWE

Justin Sullivan: Not a fan of George or Saddam!

THE GODFATHERS

UNDER NEATH WHAT

Brixton Academy, London

14.2.91
VERDICT: Live and dangerous!

DROPPED AFTER what was always an unlikely alliance with WEA - inspired initially by the novelty value attached to the song 'Firebomb Telecom' - Brixton trio Under Neath What have since dusted themselves down, replaced their drummer and written a virtually new set with which to plan their re-birth. In all honesty, I hated the grungesome sound of old, yet such was the power and intensity of Andy Berenyi's guitar histrionics that I'm forced to concede that their new-found focus is deserving of a second chance.

"On a good night, we're the best Rock 'n' Roll band in the world," said Pete Coyne back in the days of the Sid Presley Experience. Seven years on, with the Presleys long having evolved into the Godfathers, the vocalist's tune has changed not one bit.

Their pre-Christmas Marquee performance was a hesitant amalgam of new and old, but on this 'Sixth St Valentine's Day Massacre', the marriage of apparent contrasts enjoyed a more harmonious relationship. 'I'm Lost And Then I'm Found' and 'She Gives Me Love' commenced in traditional Godfathers hit 'n' run style. But it's the diversity within songs such as the misty-eyed 'How Does It Feel', the Skiffle shuffling 'Walking Talking Johnny Cash Blues' and the drug-addled lure of 'I Love What's Happening To Me' that bring new dimensions to the set.

In their own right, however, it's still 'Cause I Said So' and 'Birth School Work Death' that portray their stage character best: Live, direct and honest. Maybe not the best Rock 'n' Roll band, but a bloody essential one nonetheless.

KIRK BLOWS

Godfathers vocalist Pete Coyne (Main pic) and guitarist Chris Burrows: Making you an offer you shouldn't refuse

PICTURES PG BRUNELLI

JADIS

LAIDEN RUN

Marquee Club, London

9.2.91
VERDICT: Tie-die shirts are hip again!

LAIDEN RUN are by no means a pin-up band, and as Tim Steward's vocals echo around a virtually empty Marquee, it's difficult not to feel at least an element of sympathy for this industrious yet dull Essex-based Hard Rock quintet. They inject their all into a no-frills set that includes a cover of UFO's 'We Belong To The Night', but a sporadic use of atmospheric keyboards and bombastic riffs does little to disguise either their lack of stagecraft or the leaden qualities of their own tunes.

As the headliners took the stage there was no mistaking what was in store; floods of dry ice billowed around and the flowery structure of opener 'Watch The World Go Round' set the scene for an evening of that much-maligned dinosaur, Progressive Rock. However, Jadis serve up crashing chords to go with their delicate harmonies and hence avoid many of the genre's most horrendous pitfalls.

Indeed, despite ex-IQ keyboard player Martin Orford's undeniable resemblance to Terry the chef from *Fawlty Towers*, Jadis did much to convince me of their worth in the earlier part of a spirited set. Like the excellent It Bites, they're steeped in melody and shrouded in many colours and moods.But eventually their complete lack of obvious hooklines and a glut of rambling instrumental sections became downright irritating and ruined their earlier good work.

An element of commerciality is drastically required to transform a cult following into something more substantial.

DAVE LING

THE BROTHERLAND

Marquee Club, London

17.1.91
VERDICT: A ferocious British band in the making.

IT'S BEEN a while since former-Godfathers' guitarist Kris Dollimore trod the boards. Tonight he's out to make up for lost time.

Jolting around the boards live wire-like, he comes on like Johnny Thunders minus the permanent needle-in-arm syndrome: Rivetting, irreverent and armed with a genuinely classic collection of strong-arm tunes.

From the opening, Hendrix-kissed instrumental through such mid-paced material as 'Nobody's Fault But Mine', the full-on romp of 'Be It Bad, Be It Good' and the irresistible 'Poison Heart' (co-written by Dollimore and Dee Dee Ramone), the three-piece nod in the direction of such classic Rock combos as The Small Faces, Zeppelin, Thin Lizzy and, of course, The Ramones without resorting to anything approaching plagiarism.

A 35-minute set is enough to illustrate The Brotherland's ability to reduce the staunchest of cynics to quivering masses of appreciation. As they leave the stage drenched and sneering, you just know that great things lie around the corner. Somebody get 'em a deal before the Yanks do!

PHIL ALEXANDER

THE READERS' RIGHT TO REVIEW

RAW readers beat the reviewers by supplying their own interpretations of what they saw. If you want to submit a review, just follow these simple but rudely written rules and you could be there. After all, anyone can write. Can't they?

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And this issue's reviews start here...

MAGNUM

Villa Marina, Douglas, Isle Of Man

Verdict: There's life in the old dogs yet!

BOUNCING BOB'S kings of Pomp Rock came, saw and conquered the Rock-starved kids of this lost outpost with the tightest set seen in ages. Lapping up 'Days Of No Trust' and 'Rockin' Chair' the crowd was Heaven-bound. Great show!

MARTI C (Ramsey, IOM)

LOVE/HATE

Goldwyns, Birmingham

AFTER BEING introduced as the stupidest band in the world, Love/Hate burst into action with an electrifying version of 'Black Out In The Red Room'. The show continued to crackle with the manic moves of Jizzy Pearl driving the crowd wild. Inevitably, everyone was panting for more by the close.

YVETTE ANDREWS (Alcester, Warwickshire)

Love/Hate's Jizzy Pearl looks pantingly for Yvette Andrews

CINDERELLA

Livingston Forum, Scotland

Verdict: Completely awesome.

CINDERELLA HAVE set the ball rolling. Tom Keifer's vocals are better than ever, Fred Courey's drumming is first class and Jeff LaBar and Eric Brittingham complete a perfect quartet. The show was completely gob-smackingly good, the set providing perfect variety.

ALISON KIRK (Dumfrieshire)

LITTLE ANGELS

Rock City, Nottingham

THE ANGELS chose Nottingham for their warm-up show for the Great British Music Weekend and a good choice it was, too. The place was packed with the usual Friday night punters but I can't tell you any more as rule two says not more than 50 words.

MAT LAWMON (Nottingham)

Think you can do better? Then get out to those shows and start writing. Tell us here at RAW what's really happening out there and who the hottest bands are. We're waiting...

TIME OUT OF IT

WHERE TO go and what to do in the next two weeks

WEDNESDAY MARCH 6
Birmingham Insitute Birdland/Chunk
Bristol Studio Jane's Addiction
London New Cross Amersham Arms Decadence Within/Prophecy Of Doom/Deviated Instinct
Manchester International II Uriah Heep
Norwich UEA Little Angels/Steelheart
Peterborough Mallard Centre David Lee Roth/Warrant

THURSDAY MARCH 7
Bradford Queens Hall Little Angels/Steelheart
Buckley Tivoli Dumpy's Rusty Nuts/Rare Breed
Coventry Tic Toc Club Birdland/Chunk
London Royal Albert Hall Eric Clapton
Manchester Academy Jane's Addiction
Newcastle-Upon-Tyne Mayfair Uriah Heep
Oxford Jericho Tavern Decadence Within/Prophecy Of Doom/Deviated Instinct

FRIDAY MARCH 8
Bristol Victoria Rooms Birdland/Chunk
Glasgow Barrowlands Jane's Addiction
London Royal Albert Hall Eric Clapton
Manchester International II Little Angels/Steelheart
Peterborough Cresset Theatre Uriah Heep

SATURDAY MARCH 9
Exeter University Birdland/Chunk
Glasgow Barrowlands Little Angels/Steelheart
London Marquee Dumpy's Rusty Nuts/Rare Breed

SUNDAY MARCH 10
Derby Assembly Rooms Dumpy's Rusty Nuts/Rare Breed
Manchester Apollo Deep Purple/Vixen
Newcastle-Upon-Tyne Mayfair Jane's Addiction
Norwich The Waterfront Uriah Heep

MONDAY MARCH 11
Cardiff University Birdland/Chunk
Edinburgh Playhouse Deep Purple/Vixen
Leeds University Jane's Addiction
Wolverhampton Civic Hall Little Angels/Steelheart

TUESDAY MARCH 12
Birmingham NEC Deep Purple/Vixen
Derby Hardy Social Club Decadence Within/Prophecy Of Doom/Deviated Instinct
Glasgow Mayfair Uriah Heep
Leicester De Montfort Hall Jane's Addiction
Newcastle-Upon-Tyne Riverside Slapshot

WEDNESDAY MARCH 13
Coventry Tic Toc Club Uriah Heep
Doncaster The Jug Decadence Within/Prophecy Of Doom/Deviated Instinct
London Town & Country Club Little Angels/Steelheart
Southampton University Birdland/Chunk

THURSDAY MARCH 14
Birmingham Barrel Organ Fahrenheit/Lyxz De Luxe/Burning Fantasy
Birmingham Hummingbird Jane's Addiction
Buckley Tivoli Saxon
Leeds Coliseum Uriah Heep
Leeds Duchess Of York Decadence Within/Prophecy Of Doom/Deviated Instinct
London Hammersmith Odeon Deep Purple/Vixen
London Kilburn National Birdland/Chunk
Stoke-On-Trent Bidds Dumpy's Rusty Nuts/Rare Breed

FRIDAY MARCH 15
Bradford One-In-Twelve Decadence Within/Prophecy Of Doom/Deviated Instinct
Cardiff St David's Hall Little Angels/Steelheart
London Astoria Theatre Uriah Heep/Toranaga
London Brixton Academy Jane's Addiction
London Hammersmith Odeon Deep Purple/Vixen
Redcar Coatham Bowl Saxon
Windsor Old Trout Dumpy's Rusty Nuts/Rare Breed

SATURDAY MARCH 16
Cambridge Corn Exchange Little Angels/Steelheart
Cambridge Junction Dumpy's Rusty Nuts/Rare Breed
Guildford Civic Hall Uriah Heep
Liverpool Planet X Decadence Within/Prophecy Of Doom/Deviated Instinct
Maryport Civic Hall Saxon

SUNDAY MARCH 17
Bristol Bierkeller Uriah Heep
London Brixton Academy Stiff Little Fingers
London Walthamstow Royal Standard Saratoga

MONDAY MARCH 18
Colne Municipal Hall Saxon
Dudley JBs Patriot
Worthing Assembly Rooms Uriah Heep

TUESDAY MARCH 19
Birmingham Aston Villa Leisure Centre Judas Priest/Annihilator
Bournemouth Academy Uriah Heep
Bristol Tropic Club Decadence Within/Prophecy Of Doom/Deviated Instinct
London Marquee Pantera

TOUR DATES

WHAT'S ON the horizon in the ticket-grabbing stakes...

YES re-unite for a one-off World Tour later this Summer. These dates see the most recent teaming of **Jon Anderson** (vocals), **Bill Bruford** (drums), **Rick Wakeman** (keyboards) and **Steve Howe** (guitar) re-uniting with co-founding member **Chris Squire**, plus **Trevor Rabin** (guitar), **Tony Kaye** (keyboards) and **Alan White** (drums). The gigs will be performed 'In the round' and the musicians will perform together as a group, as soloists and in various combinations.

They play Birmingham NEC June 25, London Wembley Arena 28/29.

Tickets are £16.50 and £14.50 and are available from box offices or by post from: PO Box 77, London SW4 9LH (cheques payable to Yes Box Office, including a booking fee of 75p and an SAE). There's also a credit card hotline: 071-587 1414.

ANNIHILATOR have switched their London Marquee date from March 25 to April 2. Support are **Toranaga**.

DARK ANGEL play London Marquee Club on April 8.

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THUR 28TH MARCH
MANCHESTER APOLLO
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FRI 29TH MARCH
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Tickets: £9.00. Available from B/O Tel: 021-328 5377 (Credit Cards accepted), Odeon Theatre, Ticket Shop, Tempest Records Birmingham, MLM Wolverhampton, Poster Place Coventry (Subject to a booking fee).

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SATURDAY 13th APRIL 7.30 pm
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TUE 12 EXETER UNIVERSITY
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Surrey TW9 2EX

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Backstage With Bon Jovi
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Aero Force One
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Bakestone Moor
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DEEP PURPLE
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ROGUES GALLERY

He's the new Deep Purple vocalist! He agrees with Toby Jepson on something! He lost his virginity when he was nine? He's Joe Lynn Turner and there's even more...

Full name and nicknames

(Chuckling): My complete name's probably too long to include. This isn't supposed to be truthful, is it? Well it's not gonna be, you don't need to know that; a rose by any other name is just as sweet. Just say Joe Lynn Turner, and my nickname's Jaml because the initials for my real name are J-A-M-L. And sometimes I'm called Joe Lynn Turbo or the Tasmanian Devil.

Date and place of birth

August 2nd in Hackensack, New Jersey. Which year? Any year you pick. Actually, I'll be 40 this August.

Current home

Manhattan, Lower East Side of New York, two doors away from a Hells Angels chapter. It's fantasic, the safest block in New York because nobody fucks with you.

Which team do you support?

New York Giants, Superbowl champs!

What car do you drive?

I don't drive a car in Manhattan, we take cabs there.

Three adjectives to describe yourself

I'm gregarious and outgoing because I'm a lead singer, humourous because I love comedy, and (at the insistence of his girlfriend who's listening nearby) firm.

Which film would you most like to be in and why?

The Godfather probably, because I was brought up in an Italian family. Other than that, probably *Rocky*. It's a stupid film, but I love the idea of the dark horse coming through and giving everybody hope. Is that deep or what?!

If you house caught fire, which posession would you save first?

(Without hesitation): My arse! I'm not very materialistic, I don't care if all my songs go up in flames, I'd get the Hell out of there!

If you gave up the music business what would you do?

I'd do music. I just wouldn't be in the business. I'd still sing and write and maybe produce, but I wouldn't be so much business oriented.

When did you last have your hair cut?

Two weeks ago by the band's hairdresser Cindy Drucker (who also, incidentally, cut the interrogator's hair after a very drunken Wembley Arena gig in '87).

What's the last thing you do before you go onstage?

Pray. Honestly! I make a spiritual connection in my head, gather myself and focus. It's concentration to what you're doing - and why you're doing it - so you don't get overblown by the crowd.

Where, when and at what age did you lose your virginity?

I think I was about nine or ten. (Interrogator expresses disbelief). You mean going the full way? OK, I was 14 and she was older than I was. What were the circumstances? Puberty! Fucking hormones, mate! The lights go off at a party and everybody starts groping.

What was the last toy you played with?

One of those Nintendo-type video games. Good fun.

If you were a woman who would you be?

Marilyn Monroe, because she said "If this is a man's world then let me be a woman in it". And you know what she means by that, don't you? She had everything; she was sweet and nasty, angelic and profane. She exuded sensuality, and not necessarily sexuality.

What are your views on groupies?

I suppose they're necessary but I don't fool around with them much anymore. (Remembers his girlfriend's listening). In fact, I don't fool around with 'em at all, not even one iota. But there's a place for them, in all sorts of areas such as politics and sports, but I don't know where that place is. I suppose it's really down to supply and demand.

Who is the most egotistical dickhead you've met in Rock 'n' Roll.

(Having just read last issue's *Rogues Gallery*): I agree with Little Angels' Toby Jepson, it just has to be Yngwie Malmsteen. Dingbat Einstein as I call him. He's full of himself, and this isn't a slag-off, just an observation.

If you died today, would you go to Heaven?

If there is a Heaven or Hell. I don't know if I'd go to Heaven, but I don't think I'd go to the other place either. I think I've cleared up a lot of my kharma and a lot of negativity and I'm trying to right the wrongs that I've done, so I'd probably go to a small waiting room somewhere between the two.

Interrogation:
DAVE LING

Marilyn Monroe: Big in the Joe Lynn Turner department

What has been the proudest moment of your life?

I've been very lucky in that I've had a lot of 'em. Proud moments are when you create something, whether it's a child being born or a song being written. I don't think it's a No.1 record, because that comes and goes, but it's something that lasts and there are many such creative outpourings that I'm proud of.

"I don't think I'd go to either Hell or Heaven... I'd probably end up in a small waiting room between the two"

JOE LYNN TURNER (Deep Purple)

RAW

REPFOTO

TOO BAD ABOUT ROMEO.

KABOOM!

COME ON, SNOW WHITE. WE'RE GOING FOR A LITTLE DRINK.

DAMN YOU, NEMO. I THINK THAT ONE REALLY **LIKED** ME.

SAFEST PLACE SEEMED TO BE SWOONS'.

MUSTN'T TAKE OUR EYES OFF HER, SWOON. WE'VE GOT ALL NIGHT TO GET THROUGH - AND SHE'S MAN BLEEDING MAD.

I'D **HAVE** TO BE MAD TO FANCY THAT LOT!

DON'T GIVE ME THAT TOSH. I'VE SEEN THE WAY YOU USE YOUR SMILE, AND THAT **NATURAL PERFUME** OF YOURS.

DO YOU REALLY THINK I WANT TO BE PAWED BY ALL THOSE SCUMHEADS? THEY MAKE ME WANT TO VOMIT! AND AS FOR YOU, YOU'RE POSSIBLY THE MOST REPULSIVE TIC I'VE EVER SEEN.

SO WHY'RE YOU SO BENT ON BEDDING THEM, PRINCESS? AND WHY GIVE ME THE GLAD EYE?

YOU A REGISTERED CHARITY OR WHAT?

I WANT TO LOSE MY VIRGINITY, IDIOT. THEN MY FATHER WON'T BE ABLE TO MARRY ME OFF TO THAT FOUL EARL GUTT.

WE'RE MARRYING UNDER MY PLANET'S LAWS. THAT MEANS FOR LIFE. NO DIVORCE. IF EITHER OF US TRIES TO RUN OFF, WE'LL BE EXECUTED.

DO YOU THINK I LIKE DEMEANING MYSELF WITH THAT DUMB BLONDE ROUTINE? I'VE GOT TO LOSE MY VIRGINITY, IT'S THE ONLY WAY.

BUT WOULDN'T YOUR DADDY DISINHERIT YOU IF YOU LOST YOUR CHERRY?

MY CHERRY?...AH. YES. OF COURSE HE WOULD. BUT I DON'T CARE ABOUT THE MONEY. I DON'T **WANT** TO BE A STUPID PRINCESS.

I WANT TO STUDY **MORPHOGENIC PHYSICS.**

PLEASE, JOHNNY. CAN'T YOU HELP? I'M SURE IT WOULD ONLY TAKE A MAN LIKE YOU A FEW **SECONDS...**

AND IT MIGHTN'T BE **TOO** TERRIBLE FOR YOU.

JUMP! JUMP! JUMP! SAID A LITTLE VOICE INSIDE ME. MAYBE SHE WAS RIGHT. MAYBE I **SHOULD** HELP HER.

WHAT'S A MILLION QUID AGAINST THE HAPPINESS OF A YOUNG GIRL? WAS I GOING TO ALLOW MONEY TO COME BETWEEN ME AND HEAVEN?

THUMP! THUMP!

WHAT DO **YOU** *THINK?*

SWOON. SHAKE ME A **BROMIDE COCKTAIL.**

AND STOP **DRIBBLING,** FOR GOD'S SAKE.

BASTARD, NEMO. AND I BET YOUR SHOULDERS ARE **PADDED,** ANYWAY.

STONE THE CROWS, JOHNNY. IT'S THE **TAX INSPECTORS!**

NAH. KIDNAPPERS, AFTER THE PRINCESS. LOCK HER IN THE CELLAR, SWOON.

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JELLO BIAFRA WITH NO MEANS NO

The Sky Is Falling And I Want My Mommy

Alternative Tentacles VIRUS 85

Former Dead Kennedys frontman Biafra, flushed by the resounding and hammering success of his recent Lard project, returns in the company of his Canadian labelmates No Means No and throws together a rather ragged bag of toons. Jello's lyricism is as incisive as ever, while the No-men provide a caustic backdrop of Industrial eclecticism. Bruising, blatant and bilious, it's a collaboration that works even if it doesn't bear repeating. ✖✖✖

PHIL ALEXANDER

BOSS HOG

Cold Hands

Amphetamine Reptile EFA LP 08127-08

DECONSTRUCTIVE NOISE brats Boss Hog (né Pussy Galore) slither back into the spotlight with another sliver of post-teen angst. Living fast, and hoping to die young, Boss Hog, despite the grimaces and the anger, want to be The Rolling Stones. Instead, they emerge as the aural equivalent of a pneumatic roadrill on overtime. Hammer time, indeed! ✖✖✖

PHIL ALEXANDER

SABBAT

Mourning Has Broken

Noise NO162-1

HAVING RECRUITED New York vocalist Ritchie Desmond to replace Martin Walkyier, Sabbat have tried to broaden out their sound. Sadly, they've ended up with poorly-executed material that occasionally nods at the classic Sabbat sound, yet attempts to inculcate influences from Mercyful Fate (!), Rainbow and even Metallica. The result is truly appalling, nay horrifying. Only the epic 'Paint The World Black' hints at a future promise, and even this tome is spoilt by Desmond's inept imitations of Ronnie James Dio.A pathetic, drab effort that's just not worthy of the band's past.✖

MALCOLM DOME

VARIOUS

Grindcrusher: The Ultimate Earache

Earache MOSH 35

COMPILATIONS ALWAYS run the danger of turning into complications, and in attempting to incorporate a track by every band that's ever been on Earache that's exactly what happens with this low-priced double LP set. Sure, you get previously released goodies from the likes of Godflesh, Carcass, Entombed, Napalm Death and Naked City. Then again, you also get the flab, Spazztic Blurr, Filthy Christians and Lawnmower Deth all springing to mind. Aimed principally at the States, in terms of the UK 'Grindcrusher Vol II' is an uneven collection which emerges at best as mere filler fodder. ✖✖

PHIL ALEXANDER

GOD'S ACRE

Ten Gospel Greats

Wax Trax WAX 7162

FEATURING ELEVEN tracks on the CD version, 'Ten Gospel Greats' is a more Metallic slice of inventiveness from a Chicago-based label who've developed a reputation for driving electronic rhythms. The trio God's Acre have the same drive but fill out their sound with swirling guitar and churning dramatics. Wracked with teenage angst, it's an album of searing modern Rock sounds and venemous intent. ✖✖✖

DAVE HENDERSON

SCAT OPERA

About Time

Music For Nations MFN 111

COMING ON like an amalgam of the Chili Peppers in a fist fight with the Dead Kennedys in Eddie Van Halen's closet, Scat Opera' s debut platter reeks of naked, youthful enthusiasm. It more than makes up for the blunted impact of the sparse production and the occassional inconsistency in the material. While there's nothing here that suggests that the Scat have a knockout punch up there sleeve this time around, there's enough meat on the bone to imply that they stand a good chance of lasting the distance. Give 'em a break and watch 'em go! ✖✖✖

PHIL ALEXANDER

"Green Mind' is an essential album for the '90s"

DINOSAUR JR FACTS

- Dinosaur Jr were called plain ol' Dinosaur before a Canadian Metal combo of the same name threatened legal action
- Mainman J Mascis (far right) produced the original recordings of Sonic Youth's last LP, 'Goo'.
- The last Dinosaur Jr single, 'The Wagon' featured a cover of Bowie's 'Quicksand' on the b-side

MIND CONTROL!

DINOSAUR JR

Green Mind

blanco y negro 9031-7344 8-2

THE FOURTH label and fourth album for America's Dinosaur Jr is a climactic crescendo. Led by the awkwardly-mobile guitarist J Mascis, this powerhouse trio have toyed with Rock traditions, Punk ethics and melodic overtones occasionally producing symphonies of sound with a social conscience. But the albums have always been patchy affairs, with a touch of self-indulgence ruining their torrential flood of ideas. Not so on 'Green Mind'. From the lightning chords of the opener, 'The Wagon', through to the closing lilt of the title cult, Mascis and the boys have added muscle to their melancholy storylines and produced an every-track's-a-winner gem.

Mascis' whining vocal set against his bizarre guitar breaks are intriguing and infectious but it's that pumping rhythm and churning fuzz wall that makes you delve deeper for more. 'Green Mind' is an essential album for the '90s and, without a shadow of doubt, you just know that Mascis and co have a few more notches left to slip on their collective gear levers. ✖✖✖✖

DAVE HENDERSON

Accept's Wolf Hoffman: In classic, balls-to-the-wall, form

ACCEPT

Staying A Life

Epic EK 46944-2 - Import

THOUGH ACCEPT'S last line-up were responsible for the highly creditable 'Eat The Heat' LP ('89), many maintain that their Metal heart ceased to beat when singer Udo Dirkschneider headed through the cat-flap for a solo career.

Those people are gonna flip for 'Staying A Life', an 80-minute live recording of the classic Dirkschneider, Jörg Fischer/Wolf Hoffmann (guitars), Peter Baltes (bass) and Stefan Kaufmann (drums) line-up blitzing Osaka in 1985.

'Fast As A Shark', 'Balls To The Wall', 'Screaming For A Lovebite'; the quality of these songs overcome tiresome guitar solos and Udo's embarrassing raps. ✖✖✖✖``

DAVE LING

DEMO

Reviewed by Dave Ling

TWO TRIBES

Instinct tells me that this fiery, multi-racial bunch will light the blue touch paper when they play live. A slither of Dan Reed, a pinch of Living Colour and a sizeable dose of mainstream Rock constitutes an act of considerable potential. Contact: James Todd, Broadway House, 35 Harwood Road, London SW6.

LITTLE BIG HORN

An enthusiastic quintet with the spirit of AC/DC, if not the songs or the singer. The former is hopefully a temporary setback, but Ivan Norris requires improvement. Despite having former Starfighter and temporary 'DC man Stevie Young cranking out the riffs, they fail to live up to their live bombast. Contact: Part Rock Management, Plaza 535, Kings Road, Suite 318, London SW10 OSZ.

TINA EGAN BAND

Tina might be the sister of infamous nightclubbing New Romantic (sic) Rusty Egan, yet she has a fine raunchy voice. With drummer Steve Rodford (formerly of long-forgotten AOR hotshots Rio) and other cracking musicians, Tina whips up an enjoyable melody-conscious sound. The ten-song tape's available for £5, payable to: Marshall Productions, 16 Cutmore Drive, Colney Heath, Herts, AL4 OPH.

A.O.K.

Consistently impressive Soft Rock from a Cheshire-based sextet who've already appeared in these pages. There's a maturity to 'Two Souls' and 'Sarah' that should be picked up on sooner rather than later. Contact: Glyn Jones, Ad-Lib House, 45 Chapel Street, Hazel Grove, Stockport, Cheshire SK7 4HW.

DARK ANGEL

Time Does Not Heal

Under One Flag FLAG 54

IF THRASH is truly dead, then at least the entrails still occasionally make a monstrous noise. And Dark Angel are one of the few bands still operating within the Thrash genre who display commitment and competence. This LP is full of busting riffs, incendiary rhythms and cyclonic energy, channelled through nine songs that range from the pyro-scarred 'Time Does Not Heal' and 'Pain's Invention, Madness' to the deranged 'The New Priesthood' and 'Trauma & Catharsis'. Dark Angel are unashamedly Thrash. And damn good. ✖✖✖

MALCOLM DOME

JESUS LIZARD

Goat

Touch And Go TGLP68

THE SECOND full-length album from The Jesus Lizard, recorded in Chicago with the help of former Big Black man Steve Albini, is their proudest moment without doubt. A four-piece with a deathwish for melody, they wriggle and wrangle through their selected tunes, doubling in speed, dropping huge chords and generally making a racket. 'Goat' is harsh and uncompromising but just not essential enough. Yet. ✖✖

DAVE HENDERSON

VARIOUS

Where The Pyramid Meets The Eye - A Tribute To Roky Erickson

Sire 7599-26422

A COMPELLING and intriguing window into the world of a truly tortured artist. Roky Erickson, the Texan Psychedelic visionary and former leader of the 13th Floor Elevators, is currently incarcerated for a second spell of mental therapy, prompting the likes of ZZ Top, REM, Julian Cope and Jesus & Mary Chain to donate their interpretations of original work that has largely been ignored. John Westley Harding and Thin White Rope share the honours though, as Roky's spirit burns brightly throughout the 19 cuts that genuinely invite closer analysis of a misunderstood talent. ✖✖✖✖

KIRK BLOWS

"Helloween boast the intelligence quota - not to mention the wit - of a lobotomised slug"

HELLOWEEN

Pink Bubbles Go Ape

EMI Records EMC 3588

IN WHICH the Kai Hansen-less Helloween further dilute their original Thrash sound and show that without their co-founding guitarist and songwriter that they lack any sort of coherancy or direction. Frankly, 'Pink Bubbles...' is a mess.

Not content with sharing Iron Maiden's management, the Hamburg-based quintet now also boast a contract with EMI, plus the indisputably Bruce Dickinsonian tones of singer Michael Kiske. For the first three powerful-yet-vacuous numbers, you could be forgiven for assuming that Helloween were five Mike Yarwoods with their feet firmly on the monitors as Michael Weikath and newboy Roland Grapow peel out their double-barrelled riffs.

But things get worse. I make no bones about the fact that I've never been able to comprehend the band's oddball humour, yet with the inane nursery rhyme crap of 'Heavy Metal Hamsters' (which includes the line "Nothing sets you free like a Heavy Metal hamster"!), Helloween boast the intelligence quota - not to mention the wit - of a lobotomised slug.

Flip the sucker over and the stomping rhythms of 'Mankind' are drowned out by the irritating operatic vocals of Kiske, and the pomp of 'Your Turn' ultimately seals their fate. A disappointment of gargantuan proportions. ✖✖

DAVE LING

ALBUMS

TAD

8-Way Santa

Sub Pop SP89 import

AS THE formant Seattle scene begins to deal with the artistic self-subjugation of expectation and commercial intrigue, so those bands who really do have the individuality to survive on their own terms become ever more precious.

TAD are one such entity. And if last year's six-track mini album 'Salt Lick' suggested this foursome were really actively acidic in a world of dilution, then '8-Way Santa' sees them taking the process one step further.

The sound herein once more is decked out in piercing guitar recidivism - Tad Doyle and Gary Thorstensen entwined in bare wires and bleached bones - as the rhythms of drummer Steve Wied and bassist Kurt Danielson are kept simple yet sonorous. And Doyle's vocals still growl from the jowl.

Perhaps not quite as inventive as 'Salt Lick', nonetheless TAD still take a blow torch to conformity and confession. Never likely to be as overtly popular as Soundgarden or Nirvana, this band will always remain challenging, recording soundtrack music for the bizarre cult movie that was never made. ✖✖✖✖

MALCOLM DOME

THANK GOD!

THE GODFATHERS

Unreal World

Epic EPC 466952-1

AS ENGLISH as fish'n'chips, Michael Caine movies and clapped out Mini. The Godfathers found the perfect producer in the late Vic Maile for their first two Epic albums. While the last 'More Songs About Love & Hate' was generally reckoned to be more of the same following 'Birth School Work Death', the Coyne bros-led troupe established an earthy brashness of character (albeit with a dash of style) only comparable to fellow Maile clients Motörhead and Dr Feelgood.

'Ureal World' then, produced by Steve Brown (Wham/The Cult) and guitarist Chris Burrows replacing the departed Kris Dollimore (now in The Brotherland), not surprisingly displays a slight refinement. Yes, The Godfathers have discovered the art of subtelty; a maturity that makes greater demands on the listener while retaining the boys' integrity and suss.

The band have also expanded their horizons. Though they've cut short on their usual dollop of '60s guitar twang, the likes of 'How Does It Feel' (ironically marching in with a 'We Will Rock You'-like intro) and 'I Love What's Happening To Me' acknowledge '67 Floyd-style Psychedelia. Conversely, 'King Of Misery', 'Something About You' and 'This Is War' are real stompers, the latter featuring some classic John Entwistle-style divebombing bass runs.

Never the most modest of bands, The Godfathers are rather pleased with themselves. And why not? ✖✖✖✖

KIRK BLOWS

The Godfathers: Discovering the art of subtlety

RAVEN

Architect Of Fear

SPV/Steamhammer 008-76281 - Import

IT'S SADDENING to relay tidings of mediocrity from a once great and influencial band, but Raven, who in many ways were responsible for shaping the current Thrash scene, have floundered after 1988's watershed 'Nothing Exceeds Like Excess' platter.

Vanished are the explosiveness and dynamism of old, to be replaced by workmanlike songs and an ambience of overall blandness. There are moments when the spirit is re-kindled, such as the pacey intro to 'White Not Anger', but rarely does the material live up to bassist/vocalist John Gallagher's claim that this album is "like Black Sabbath meets a cement mixer". Hopefully next time?

DAVE LING ✖✖✖

HALL AFLAME

Guaranteed Forever

IRS X4-13062

THE NEW project put together by ex-Metal Church guitarist Kurdt Vanderhoof, Hall Aflame are a foursome who do espouse certain of the traditional Metal qualities associated with the Church, yet also cast longing glances across the contemporary Seattle scene. The result is a fresh, earnest amalgam, slightly too smooth for the Grunge market, yet rather rougher and rowdier than the Power-Metal genre with which Vanderhoof has long been associated.

What this album lacks, though, is killer material. 'Shake The Pain' and 'One Time Winner' maim, yet never deliver the crucial blow.Somehow the band devour attitude, without the essential backing of crafted songs. Still, with vocalist Ron Lowd proving to be a gruffly gambolling find, Hall Aflame have made a promising start ✖✖✖

MALCOLM DOME

NINE INCH NAILS

Pretty Hate Machine

TVT Records/Island ILPS9973 848 358-1

SPINNING LIKE an out of control iron boomerang with spikes and spitting poison, Nine Inch Nails follow a delicate direction with weight, instinct and ingenuity. Trent Reznor, main Nail, kicks all the way down with his vehemence and bitter visions and like a crucifixion this album bleeds uncontrollably for the sins of cruel lovers.

The vicious attack of Reznor's vocals scars the industrial background of intricate rhythms and injurious guitars, the beat snapping and twisting or pounding incessantly. Lyrically he tears open a hole which swallows him, musically he devours the misery with unmitigated exorcist powers. Cathartic, written during a mammoth headfuck, 'Pretty Hate Machine' wreaks of pain and persecution, but the substance of the music smashes such a huge weight of aggression down that it's impossible to drown.

Swathed in post holocaust imagery and hanging from the universal themes of love, death, sex and religion NIN carry a grim vision. But while it's plunging a knife into the back of your neck, it'll make you move. Lose control here ✖✖✖✖

LIZ EVANS

NIN: A grim vision

VITAL VINYL

Missed a particular platter? Check out RAW's reader-friendly guide to the bare essentials out there in waxland as seen over the last two issues of RAW. Well crucial!

LITTLE ANGELS

Young Gods

Polydor

Back with their second LP, Little Angels prove that they can write damn good songs. Proof that it's not too hard to grow up in public. ✖✖✖✖ (Full review **RAW** 65)

THE THROBS

The Language Of Thieves And Vagabonds

DGC/MCA

The finest sleaze sneeze to emerge in the last two years, The Throbs incite to excite. Like Hanoi, Iggy, Rose Tattoo and Gn'R rolled into one. ✖✖✖✖ (Full review **RAW** 65)

FREE

All Right Now - The Best Of Free

Island

A fine testimony to Free's gritty sound, this collection illustrates the band's emotion, soul and might. Accept no cheap imitation. ✖✖✖✖ (Full review **RAW** 65)

THIN LIZZY

Dedication - The Very Best Of Thin Lizzy

Vertigo

One of the greatest British Rock bands of all time have their career squashed into two sides of vinyl. 'Dedication..' sees Lizzy as vital as ever. ✖✖✖✖✖ (Full review **RAW** 64)

QUEEN

Innuendo

Parlophone

Freddie and the boys roar back with all the bravado that has enraged Queen-haters for two decades. Pomp matched with circumstance. ✖✖✖✖ (Full review **RAW** 64)

IGNORANCE

The Confident Rat

Metal Blade/Music For Nations

Ignorance are part of the forward looking pack of British acts who are finding it easy to cross boundaries and compete with the Americans. A promising debut. ✖✖✖✖ (Full review **RAW** 64)

VIDEO

VARIOUS

Heavy Metal Underground USA
(Castle/Hendring 60 minutes)

CONCEIVED AS what seems to be a Stateside series aimed at giving up 'n' coming bands a chance at airtime, 'HM Underground..' manages to throw together total obscura (ie: unsigned bands such as Steel Soldier and Muffy Panics) alongside more established rising acts such as Bang Tango and Crimson Glory. Unfortunately, with the exception of Mudhoney and Voivod, none of the acts have got to grips with the art of video, making this a badly-edited and rather ham-fisted collection, made even more hilarious by the outrageously naff presentation of the less than legendary Underground Bob. One to watch on fast forward. ✖✖

PHIL ALEXANDER

Lunachicks: Primal!

VARIOUS

Primal Sounds From NYC
(Re-Vision 50 Minutes)

SHOT IN glorious, unfocussed Camcorder-vision, 'Primal Sounds...' flickers like a Who's Who of current NYC Scum Rock happenings. The Lunachicks, The Waldos, Ed Gein's Car and Norman Bates & The Shower Heads and a horde of other three-chord wonders scream their way from the stage of New York's Pyramid Club into yer living room with abrasive primitivism. For about ten minutes its painfully entertaining. From thereon in, it really is a case of for losers only. ✖✖

PHIL ALEXANDER

FULL PUMP POWER!

AEROSMITH

THE MAKING OF PUMP
(CMV Enterprises 110 minutes)

STEVE ON Joe, Joe on Steve, Steve on Steve, Joe on Joe, Tom on Steve, Tom on Joe, producer Bruce Fairbairn on Steve, producer Bruce Fairbairn on Joe, everybody on Steve and Joe. Sometimes you forget who else is in Aerosmith - sometimes you forget anybody else is in Aerosmith. Apart from the world and its dog digressing on the ingenius pair, this video shows the boys in rehearsal for 'Pump', jamming in the studio, arguing with Fairbairn and displaying terrifying amounts of talent in a lazy fashion. It is of course essential vid viewing for Aerosmith fans (ie. all of you) providing as it does the inside glimpse and all that, so the recommendation has to be buy it really.

✖✖✖✖

LIZ EVANS

WIN!

PUMPING VIDEO

Wanna get into Pump mode? Then just tell us the answer to the folowing question and you could be one of five winners. Q: Apart Steve Tyler and Joe Perry, who is in Aerosmith (no looking up allowed!)? If you are right you might win one of five fantastic 'Making Of Pump' videos, but only if you send your answers to RAW Aerosmith, PO Box 3HU, London W1A 3HU.

VARIOUS

Hard 'n' Heavy Volume 10
(Hard 'n' Heavy/Virgin Vision 89 minutes)

THIS HARD 'n' Heavy features AC/DC, Megadeth, Vixen, Extreme, Living Colour, Little Angels, the Metal Blade label, etc - mostly in interview - spliced with video clips. For the interested, there isn't enough video footage, for the intrigued there's a good insight into Ozzy's character and a tearful glance at Perry Farrell of Jane's Addiction's offbeat vision.

The problem is, whereas visual mags have news appeal and a throwaway element, 'Hard 'n' Heavy' is a touch expensive for info and footage that's mostly pretty old and at times painfully outdated. However, for the Farrell moments and Megadeth going skydiving it's worth a look. ✖✖✖

DAVE HENDERSON

MUG SHOT

FRIENDS OF THE STARS EXPOSED

FRIENDS OF the famous! RAW readers pose with dodgy Rock celebs in an Instamatic special. Send your Mug Shots to RAW, PO Box 3HU, London W1A 3HU.

Thunder's Ben Matthews snogs out with Sarah Jackson from Dursley

Top: His Royal Ozness with Ema Randall
Bottom: Little Angels' Smiling Jimmy Dickinson with Julie Gibbons

Left: Hazy memories of Wolfsbane's Blaze Bayley with Jo House.
Right: Beth and Hannah with Electric Boys' Niclas Sigevall
Far right: Beki Bondage with a totally sober (!) Gordon Dungavel

RAW POWER

CHARTS

ALBUMS

1 (-) LIVE AT BRIXTON ACADEMY
Faith No More *Slash/London*

2 (1) A LITTLE AIN'T ENOUGH
David Lee Roth *Warner Bros*

3 (11) DEDICATION
Thin Lizzy *Vertigo*

4 (7) CORNERSTONES
Jimi Hendrix *Polydor*

5 (2) 1916
Motörhead *WTG/Epic*

6 (-) IN THIS LIFE
Mordred *Noise*

7 (-) YOUNG GODS
Little Angels *Polydor*

8 (-) NO PRAYER...
Iron Maiden *EMI*

9 (-) FIVE MAN ACOUSTICAL...
Tesla *Geffen*

10 (-) GET IN LINE
Atom Seed *FM/Revolver*

11 (-) BACK STREET SYMPHONY
Thunder *EMI*

12 (-) WAR MASTER
Bolt Thrower *Earache*

13 (9) INNUENDO
Queen *Parlophone*

14 (3) HEARTBREAK STATION
Cinderella *Vertigo*

15 (18) THE RAZORS EDGE
AC/DC *Atco*

16 (19) DAMN YANKEES
Damn Yankees *Warner Bros*

17 (-) THE LANGUAGE OF THIEVES AND VAGABONDS
The Throbs *DGC/MCA*

18 (5) REMASTERS
Led Zeppelin *Atlantic*

19 (-) BLOOD FIRE & LIVE
The Almighty *Polydor*

20 (-) BLAZE OF GLORY...
Jon Bon Jovi *Vertigo*

SINGLES

1 (7) LOVE REARS...
Living Colour *Epic*

2 (1) BONEYARD
Little Angels *Polydor*

3 (-) LOVE WALKED IN
Thunder *EMI*

4 (-) HEAVEN
Tigertailz *Music For Nations*

5 (6) MILES AWAY
Winger *Atlantic*

6 (2) TEAR DOWN THE WALLS
No Sweat *London*

7 (-) ALL RIGHT NOW
Free *Island*

8 (4) HIGH ENOUGH
Damn Yankees *Warner Bros*

9 (5) DEDICATION
Thin Lizzy *Vertigo*

10 (-) FREE 'N' EASY
The Almighty *Polydor*

Chart compiled from sales at X Records, Tom Russell Records and Spinadisc

PLAYLIST

DAVE HENDERSON
SEEN Perry Farrell's tearful self-analysis on *Hard 'n' Heavy 10*
HEARD Jane's Addiction, Dinosaur Jr's version of Bowie's 'Quicksand'
DUMPED Loud And Clear

MALCOLM DOME
SEEN TheOneThing at The Marquee
HEARD The Law, Throbs and Little Angels LPs and Desire demo
DUMPED 'Pink Bubbles Go Ape' LP from Helloween

PHIL ALEXANDER
SEEN The Brotherland in inspiring form at The Marquee
HEARD Paradise Lost's forthcoming 'Gothic' orchestral Death Metal meisterwerk- spine-chillin', man!
DUMPED British Rail

DAVE LING
SEEN Skid Row's *Oh Say You Can Scream* longform video
HEARD 'Live Tonight' by Mama's Boys on Music For Nations
DUMPED The new albums by Helloween, Atomgod, Sabbat and Little Angels

LIZ EVANS
SEEN Nothing except packets of Lemsip, thanks to 'flu
HEARD The Free back-catalogue - re-issued on CD by Island
DUMPED Living with alcoholics

CHRIS MARLOWE
SEEN RAW photographer Pete Cronin eating a chocolate-covered banana while talking to Vixen's Share Pedersen backstage in Munich
HEARD The 'Recurring' album by Spacemen 3
DUMPED Terry Christian (presenter of *The Word*)

IMPORTS

1 VALENTINE
Valentine *Giant*
2 TURN BLUE
Shell & The Ocean *EMI*
3 I, NAPOLEON
I, Napoleon *Geffen*
4 LIVE IN JAPAN
Night Ranger *MCA*
5 STICK IT LIVE
Slaughter *Chrysalis*
6 WITHIN THE VEIL
Fear Of God *Warner Bros*
7 PSALM 9
Trouble *Metal Blade*
8 WORLD ON EDGE
World On Edge *Charisma*
9 THIRD EYE
Red Kross *Atlantic*
10 STAYING A LIFE
Accept *Epic*

Chart compiled by Shades Records, London

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ODD COUPLES

They're out. They're about. But who's that weird bloke they're with? **RAW** casts a bleary eye onto the world outside your four walls to check out who's out with who? Jon Bon Jovi, Ratt, Mike Patton and his chest complaint... it's all here, mate!

Ratt struggle to keep their audience on the set of their new video

Jon Bon Jovi shares an old Jimmy Tarbuck joke with Alice Cooper at the American Music Awards. "Ooooer, missus" Photograph: LFI

Those fabulous Nelson brothers at the recent 18th American Music Awards ceremony Photograph: LFI

Faith No More's Mike Patton reveals the bare facts about performing Photograph: Anthony Cutajar

Kip Winger gives the thumbs-up to one of London's derelicts (alias Dave Ling) Photograph: Mottram

RAW

NEXT ISSUE...

IRON MAIDEN

FREE!

RAW PHOTO SPECIAL

FREE FOLD-OUT POSTER!

Postcards from the edge

DAVE MUSTAINE

From Rio to Hawaii and on to Blighty . . .

PLUS

We look inside Vixen's kit!

RAW: Major league Heavy!!!

DEAR MR NEWSAGENT . . .

I never get postcards from Dave Mustaine and I know that Iron Maiden knock spots off their rivals, so I must have the next issue of RAW. Save it for me... you know it makes sense!

NAME.....

ADDRESS.....

.....

.....

.....

KitKat

Have a break.

Rowntree Mackintosh © SPN

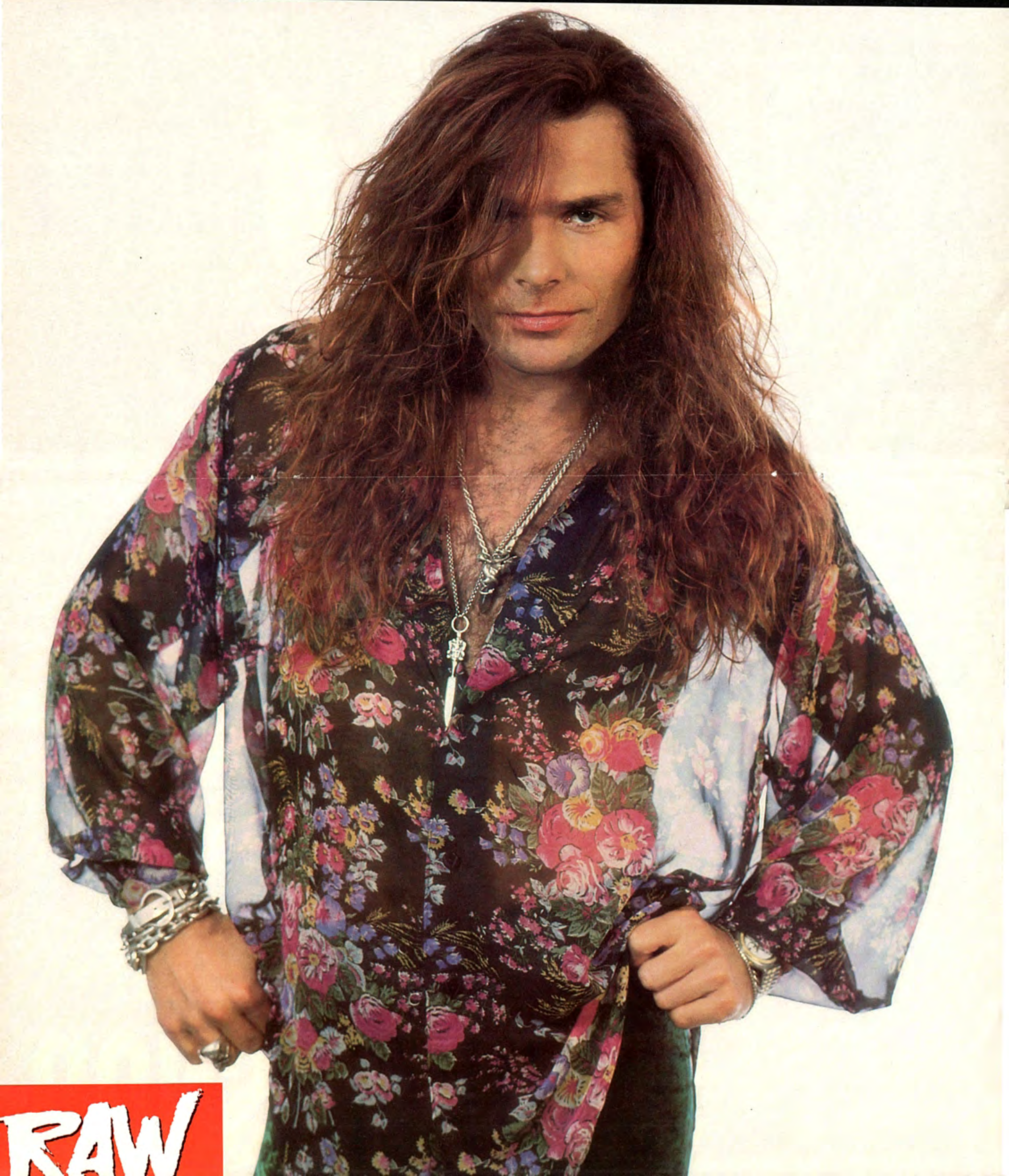
GUNS N' ROSES

SLASH LIVE IN RIO

RAW

MIKE TRAMP

WHITE LION



RAW

QUEENSRYCHE

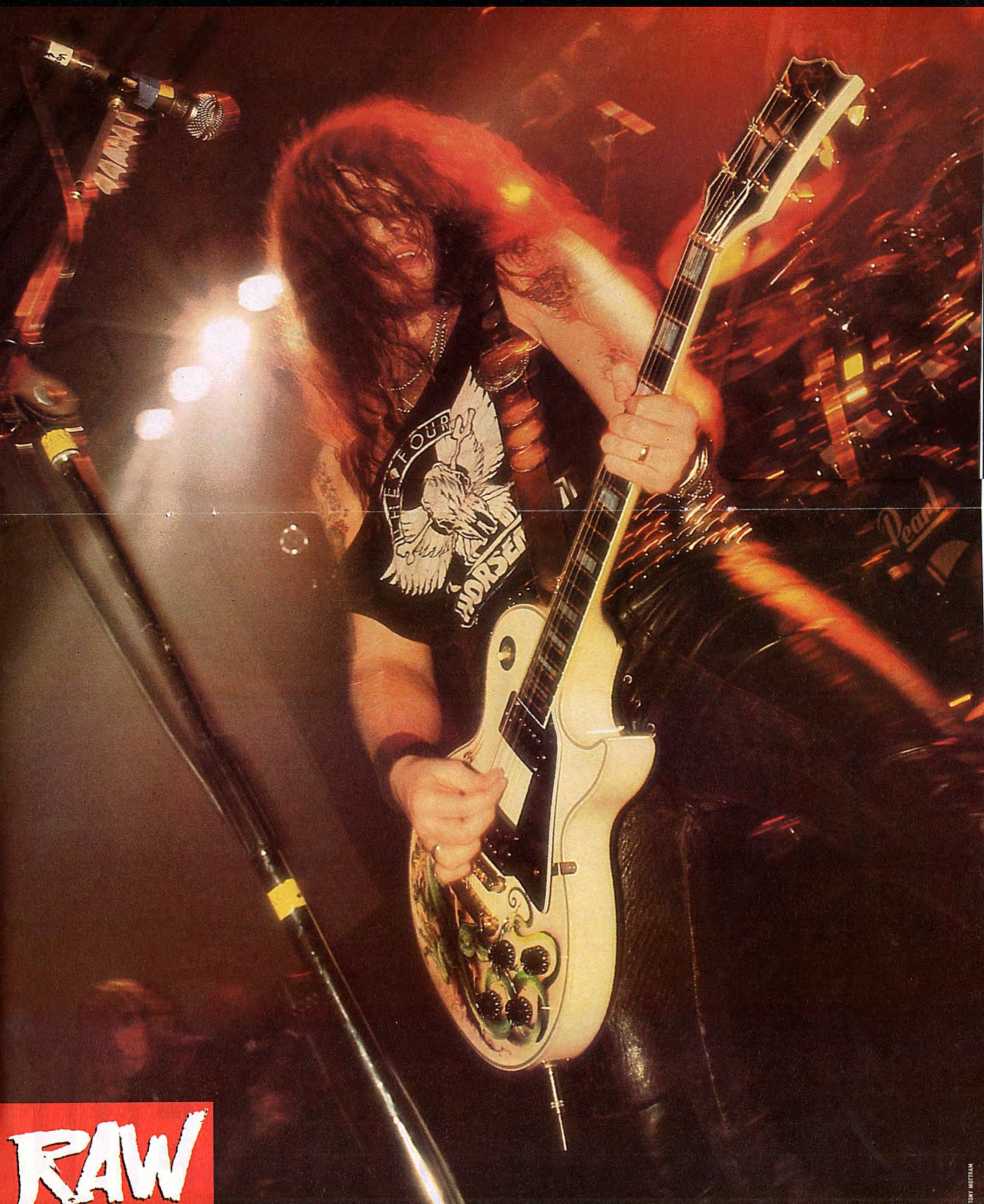
GEOFF TATE (FRONT)
& CHRIS DE GARMO

RAW

PHOTOGRAPHS: ANNE and AUSTIN THOMAS

RICKY WARWICK

THE ALMIGHTY



RAW

TONY MOTTRAM